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'This ever-recurring **Light of the East**'

स्टाक प्रमाणीकरण १९८४-१९

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Buddha Prakash

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EDITORIAL

We are glad to offer the seventh issue of the *Prācī-Jyoti*, the *Digest of Indological Studies*. It completes Vol. IV of this publication. In it 410 articles in 13 languages have been abstracted. In addition to 357 journals, the list of which can be seen in Vol. IV Part I of the *Digest*, we have consulted *Ājkal* (*Aj.*), *Colombaria* (*Colom.*), *Indian Economic and Social History Review* (*IESHR*), *Journal of Bihar Research Society, Patna* (*JBRSP*), *Nataranga* (*Natar.*), *Ram Sandeśa* (*RS*), *Shakti* (*Sha.*), *Studia Orientalia* (*SO*), *Tijdshrift Voor Filosofie* (*TF*) *and Zinbon* (*Zin.*) The other usual features of this number are the Sections on 'Titles of Doctoral Theses', 'Research Institutions' and 'Reviews'.

Our thanks are due to all individuals and institutions for their valuable cooperation.

EDITORS

1 ARCHÆOLOGY

Adams, R. M.
TREND AND TRADITION IN NEAR EASTERN ARCHÆOLOGY

There is a currently revived interest in Mesopotamian contacts with India by way of the Persian Gulf during the third and the second millennia B. C. or studies of Indian Ocean trade during Islamic times which have been stimulated both by archaeological analyses of ceramic glazes and by historical research in the Geniza documents from medieval Cairo.

—*PAPS* Vol. CX No. 2, April 1966, pp. 105-10

Bajpai, Krishna Dutt
VIŚVAVIDYĀLAYA AURA PURĀTATTVA-UTKHANANA (UNIVERSITY AND PALAEONTOLOGY)

The study of fossils started in Europe. The Indian universities also have done remarkable research in this direction. Allahabad University in Uttar Pradesh has done this work at Kauśāmbī. It has unearthed numerous artistic sculptures, coins, seals and ornaments belonging to a period from the Mauryas to the Guptas. Work done by the Patna University at Antichak in the district of Bhagalpur has exposed to our view the relics of the Buddhist period. Similarly, other universities have also done important work in this field, which the author has surveyed.

—*Sar*. Vol. LXVI Pt. 2 No. 5, November 1965, pp. 413–14

Clark, Grahame
PREHISTORY AND HUMAN BEHAVIOUR

We must turn to prehistorians, if we wish to learn how certain hominids became human and developed their humanity to the point of civilization, for the documents studied by prehistoric archaeologists are no more and no less than fossils of human behaviour. The study of prehistory shows that culture is not merely pervasive, but self-generating, and, subject to local setbacks, progressive. Early man demonstrated his biological dominance by bringing about ecological change in nature, since he first learned to domesticate animals and plants.

Man has often been classified as a tool-making primate. Tools are the products of culture. Through them man could control the breeding of plants and animals, which led to a growth of populations, encouraging a division of labour. Contrary to Arnold Toynbee's view, archaeological record tells us more of the emergence of self-consciousness of man. The pebble tools of Olduvai indicate some degree of self-awareness as far back as the Lower Pleistocene. In the advanced Paleolithic culture we come across the ceremonious disposal of the dead which gives evidence of an even more definite manifestation of self-awareness in the form of personal adornments. This feeling of self-awareness crystallises in the vogue of mirrors, the earliest specimens of which are the polished obsidian mirrors of the sixth millennium B.C. from Shatal Hüyük in Anatolia.

Evidence can also be found even from quite remote periods of prehistory of man's active regard for others. The skeleton of an arthritic cripple, whose right arm and shoulder had never fully developed, dug up by Ralph Solecki from a Middle Paleolithic level in the cave of Shanidar in the Zagros Mountains in eastern Iraq, shows that this person could live up to the age of about forty years only because his Neanderthal companions had a tender regard and compassion for him.

Another specifically human attribute was the ability to practise art or the medium of communicating by symbols. An equally great field of progress was the conception of time, since societies, depending on farming, have to take account of years and periods of years as in planning crops or livestock breeding.

One of the most interesting measures of progress has been an increase in the range of choice—and hence of cultural expression—opened up by increases in material standards.

—*PAPS* Vol. CX No. 2, April 1966, pp. 91–99

Dales, George F.

RECENT TRENDS IN THE PRE— AND PROTO-HISTORIC ARCHÆOLOGY OF SOUTH ASIA

The author has surveyed the progress in archaeological work in India and Pakistan from 1947 up-to-date. He has shown that the popular theories of appreciable climatic change in the South Asian area during the past four to five thousand years do not hold good; rather geological and geomorphological factors are emerging as significant contributors to the decline of the Harappans.

According to the author, the new terminology for prehistoric India is thus : Early Stone Age : hand-axe industries, Middle Stone Age : flake-stone industries, Late Stone Age : microlithic stone industries. The hand-axe industries are equivalent, in general terms, to the Lower Paleolithic of Europe and western Asia; but whether the early examples of the microlithic tradition actually represent a mesolithic stage of socio-economic development remains to be seen. It should be noted that the earliest human skeletal remains so far discovered in India belong to this Late Stone Age, which is dated geologically to about 4000 B. C. (seven skeletons from Langhnaj in Gujarat). There are at least three distinct regional variants designated 'Neolithic', the northern complex centring round Burzahom in Kashmir (first quarter of the second millennium B. C.), the eastern Neolithic area extending through Orissa, Bihar, West Bengal and Assam (the finds from Pandu-rajar-dhibi being not older than 1000 B. C.), and a southern complex centring on Brahmagiri, Sanganakallu, Piklihal, Maski, Nagarjunikonda, Utnur, T. Narsipur and Tekkalkota (ranging from 2000 B. C. to 650 B. C.). As regards the southern Neolithic, Allchin prefers to see in it a northern Iranian homeland, whereas other scholars prefer an indigenous development theory. At any rate, this branch of Neolithic suddenly jumps into the Iron Age without the intervening Chalcolithic link.

As regards pre-Harappan cultures, Casal's work at Amri, Khan's excavations at Kot-diji, Wheeler's trenching at Harappa and the current excavations at Kalibangan in northern Rajasthan have provided glimpses of wide-spread occupation on a village level prior to the establishment of the Harappa civilization. One of the most exciting discoveries relevant to pre-Harappan period concerns the geographical distribution of the so-called Kulli culture. Kulli sites in southern Baluchistan yielded pottery having stylistic connections with southern Iran and southern Mesopotamia. This culture had also connections with the Persian Gulf regions. Burial cairns containing painted pottery similar to that of Kulli and southern Baluchistan were excavated by Danish archaeologists, Bibby and Thorvildsen, on the island of Umman-Nas off the Trucial coasts. Beatrice de Cardi plans to excavate south-eastern Iran in search of similar finds. Kulli culture must have had important connections with the Harappan civilization on which current French excavations at the site of Nindowari (or Nindo Damb) in the Ornach valley in south-eastern Baluchistan is likely to shed some more light. Baluchistan should logically be the first place to look for any type of proto-Harappan development. The various Baluchistan cultural groups, individually distinctive as they are, apparently derived a great deal of their impetus from Afghanistan and Iran. Pakistani Baluchistan is, after all, situated at the eastern edge of the Iranian plateau which provided a geographical, cultural pool extending from the eastern edge of Mesopotamia to the western edge of the Indus basin.

At Amri there is a pre-Harappan deposit, but Casal stresses the point that the Harappan materials appear there already fully developed, thus precluding any direct growth of Harappan from the Amrian complex. Likewise, we do not have sufficient materials to prove that the Harappan civilization developed from the Kot-dijian culture. Yet, it cannot be said that the Harappan civilization came from outside, since it is not attested anywhere else.

According to radio-carbon tests, the mature Harappan phase lasted from 2400 to 1800 B. C. The end of this civilization is as problematical as its origin is enigmatic. It may be that the fates of the northern and southern parts of the Harappan domain were separate, though interrelated phenomena. The invaders of the Harappan sites, if any, cannot be identified with the Aryans. The popular notion of invasion and massacre having been the final act in Mohenjodaro is no longer tenable. We may rather say that geological disturbances south of Mohenjodaro created a series of massive floodings which, over a period of perhaps three or four centuries, completely disrupted the life and economy of Mohenjodaro and the villages in the lower valley. The discovery in recent years of over eighty sites in the Saurastra peninsula of western India—sites which are identified as belonging to the latest phase of Harappan civilization—points to the conclusion that the populations of Mohenjodaro and the Harappan villages in the lower Indus valley were forced to migrate to the south-east.

—*PASP* Vol. CX No. 2, April 1966, pp. 130–39

Frumkin, Grègoire

ARCHÆOLOGY IN SOVIET CENTRAL ASIA—TURKMENISTAN

From the archaeological point of view, the most remarkable periods in the history of Turkmenistan are the Stone age, Copper and Bronze ages as well as the more recent Parthian period.

The most ancient finds of the Stone age came from Krasnovodsk from the Dam-Dam-Chesme cave and from Dzhebel. The earliest farming settlement is the small Neolithic Dzheytun, situated 30 km. north-west of Ashkhabad, on the edge of the Karakum desert. Its finds include crude hand-made pottery and primitive statuettes in clay showing some analogies with similar finds in northern Mesopotamia, Iran and Afghanistan. The descendants of these hunters and gatherers settled in the foot-hills of Kopet-Dag and turned to agriculture and cattle-breeding. The 4th millennium witnessed the introduction of copper objects which co-existed with flint tools; this was the so-called Aëneolithic period. In addition to Dzheytun and Anau, there were the numerous Aëneolithic sites, particularly Namazga-Tepe, Kara-Tepe and Geoksiur. The Namazga chronology ranged from the end of the 5th millennium B.C. to the major part of the 2nd millennium B.C. Anau has existed since the Ist half of the 4th millennium B.C. Its abundant hand-made pottery shows brown-black geometric designs on red or greenish ground, but was replaced in the second half of the 4th millennium by two-colour designs on a yellow-reddish ground. Kara-Tepe was an Anëolithic site comprising mostly Namazga-Tepe I, II and III (radio-carbon test has given its age as 2750 B.C. ± 220). The group of sites of Geoksiur begins with Namazga I.

Vast deserts separated the Kopet-Dag foot-hills as well as the Geoksiur oases from the Murgab valley where a belated civilisation developed in the form of a particular variant of Namazga VI. The most important archaeological site of this region is Yaz-Tepe, north-east of Merv.

The Merv region was the place where both the belated Bronze age and the subsequent early Parthian civilization converged. The Parthian empire originated roughly 2,300 years ago in the territory of present Soviet Turkmenistan. It is usually accepted that the Parni, a Central-Asian Scythian tribe, advanced in the 3rd century B.C. from the Syr-Dar'ya (Jaxartes) westward. Whereas the original homeland of the Parthians was the Central Asian steppes, the vast Syrian and Iranian deserts with their populous caravan cities became their terminal homeland. The territorial expansion of the Parthian empire was presumably due to the military occupation of the Hellenic cities rather than to any liberation movement, such as an uprising of settled local populations against existing authorities. After a short-lived philhellenism, the former Central Asian nomads discarded their Greek attire and reverted to Asia.

Nisa, situated near Ashkhabad, is the archaeological centre of this region and consists of the two ancient sites, Staraya Nisa and Novaya Nisa. Whereas the former was a kind of restricted Imperial city of the philhellenic period comprising fortified castles, shrines and the imperial necropolis, Novaya Nisa was a huge, densely populated and walled town with a vast necropolis. A huge building with many columns was discovered in the northern sector of Staraya Nisa. Its 'Square Hall' was reconstructed in the Ist or 2nd century A.D. and apparently served as a religious shrine, possibly for dynastic worship like the Khorezmian Toprak-Kala and the Afghan Surkh-Kotal. Hellenic finds abound there. A remarkable discovery in Staraya Nisa is that of 2,500 shreds from wine jars covered with inscriptions, probably in Parthian language and in Aramaic script. They deal with vine-growing, vintage, storage, taxation, *etc.* In Novaya Nisa, we have the 'Red Hall', a relic shrine with columns and capitals carved in painted terra-cotta plates and stated to be of pre-Hellenic, Asian origin. Whereas Nisa was leaning to the western Parthian empire and its Hellenic-inclined upper classes, Margiana obviously had greater affinity with the adjacent territories in the east.

In the centre of Merv there was a huge and powerful fortress, Erk-Kala, roughly of the second century B.C. and reconstructed by the Roman prisoners exiled to that region after the battle of Carrhae.

An unexpected discovery made in 1962 was that of a Buddhist shrine from the 2nd century A.D. excavated in Giaur-Kala. There was a red-coloured huge *stupa* and a gigantic Buddha statue. Its fairly well preserved head was carefully walled-in when the statue collapsed in the 5th century. Kuṣāṇa coins found there are of the second century A.D.

The author has discussed numerous rhytons, gems and statuettes found at different sites in Turkmenistan. He has shown that the Parthian empire was double-tracked : an eastern part adjacent to Bactria and naturally turned to the East, and the western part largely Semitic and, in the cities, Greek.

—*CAR* Vol. XIV No. 1, 1966, pp. 71-89

Frumkin, Grégoire

ARCHÆOLOGY IN SOVIET CENTRAL ASIA, UZBEKISTAN, EXCLUDING KHOREZM

From the archaeological point of view, the most important periods in Uzbekistan are :

(1) the Paleolithic period,
(2) the Kuṣāṇa period and
(3) the post-Kuṣāṇa Ephthalite and Turkic periods.

With the exception of the Neolithic Kelteminar civilization in Khorezm, the Stone age in Uzbekistan relates mostly to the ancient Paleolithic in the Samarkand region. Mousterian sites existed also at Teshik-Tash, Amir-Tamir, Aman-Kutan, Shaim-Kupruk, Shuralisay and other places.

The Kuṣāṇa empire extended from Aral Sea across Afghanistan to central India, but did not include Parthia. It was a composite empire comprising regions inhabited by peoples of different origins, creeds and artistic traditions, a kind of centralized commonwealth with some of its component parts connected more or less loosely with each other. Buddhism was protected and favoured by Kaniṣka, but it was hardly a State religon, nor did it cover all parts of the State in a uniform way. A serious crisis seems to have occurred during the 3rd-5th centuries in the Central Asian parts of the Kuṣāṇa empire, leading to a deterioration of the irrigation system and to vast stretches of land turning into deserts. The little that is known of the 6th and 7th centuries under Ephthalite and Turkic rule suggests a great economic and cultural development accompanied by a distinct improvement in irrigation.

Termez is usually associated with the famous *haut-relief* sculpture of Air-Tam of the early Kuṣāṇa period. This related to the Gāndhāra art and reflects Greek original features also. A remarkable discovery was that of the huge Buddhist monastery of Kara-Tepe made in the north-western corner of ancient Termez. The distinct feature of this short-lived building complex of the early Kuṣāṇa era is that it was mostly hewn out of rock, an Indian characteristic quite exceptional north of the Hindu Kush and the only site of its kind discovered so far in Soviet Central Asia. Thin pottery of the finest grade, bearing numerous inscriptions in ancient Brāhmī and Kharoṣṭhī script, are noteworthy.

Zar-Tepe has yielded many fragments of terra-cotta statuettes representing Nike, Selena, Anahita and many other human beings.

At Zang-Tepe, besides glass-ware and huge quantities of pottery of the 7th-8th centuries, Buddhist texts written in Sanskrit in a Central Asian Brāhmī script of birch bark have been found.

At Balalyk-Tepe feasting scenes are painted in contrast to those of Varakhsha and Pendzhikent. These paintings are probably characteristic of the standard of the ruling Ephthalite classes during the first half of the 6th century, before they were supplanted by the Turks.

The site of Khonako-Tepe consists of a huge castle of the early Kuṣāṇa period, roughly contemporaneous with Kara-Tepe and Surkh-Kotal, containing Hellenistic sculptures as well as wall-paintings.

A small medallion in clay shows a personage seated on a high throne between two lions as in the sculpture of the Kuṣāṇa emperor in the Mathurā Museum. The dress of this personage resembles those at Surkh-Kotal and Mathurā.

The author has also described the finds of the Bukhara oasis. In addition to Varakhsha, famous for its wall-paintings and carved pilasters, the regions of Makhan-Dar'ya Zaman-Baba, Bash-Tepe and Ayak-Tepe are note-worthy from the archaeological point of view.

The castle of Varaksha was not earlier than 5th century A.D., but lasted till the 10th or 11th century. The lower layers of the city belong to the Kuṣāṇa period. In the paintings we find scenes of hunting and of monsters attacking mounted elephants.

The author then described the finds of Samarkand region. Here Afrasiab is the most important site yielding pottery and statuettes from the last millennium B.C. to the 11th and 12th centuries A. D. The typical Sogdian town of Tali-Barzu is also important from the historical point of view.

The author has shown that, with the exception of Buddhist monuments in the Tarmez region of the adjacent Adzhina-Tepe (south Tadzhikistan) and of Merv (Turkmenistan), Buddhist shrines found up to now in Soviet Central Asia were actually on the periphery in the most northern part of Kirgiziya and Ferghana, far away from the main flow of Buddhism from India to China *via* northern Pakistan and Afghanistan. He thinks that, when some ramifications from the main Buddhist flow eventually reached the out-of-the-way regions, Buddhism had disappeared in the regions nearer the main circuit.

—*CAR* Vol. XIII No. 3, 1965, pp. 239–57

Hope-Taylor, Brian

ARCHÆOLOGICAL DRAFTSMANSHIP : PRINCIPLES AND PRACTICE

The role of draftsmanship in Archaeology is most important. Without it, the drawing of plans, cross-sections and hypothetical constructions of archaeological sites, drawings of objects and distribution of maps and diagrams are impossible. Archaeological draftsmanship is not a public activity that begins only at the end of an investigation and is confined to the inking in of measured plans and sections. It is actually, from first to last, the natural medium for exploration of archaeological material and ideas. The central secret of good draftsmanship is an analytical habit of mind. The ability to analyse and pass on information by drawing is as fundamental a part of the archaeologists' expertise as verbal in description and exposition. The author, then, refers to a number of items of equipments essential for archaeological draftsmanship.

—*Ant.* Vol. XI No. 158, June 1966, pp. 107–13

Mellink, Machteld J.

ANATOLIA : OLD AND NEW PERSPECTIVES

Anatolia is the only Near Eastern country which at present has known stratified sequences from the Paleolithic to the Mesolithic and Neolithic periods. The cave at Karain near Antalya has continuous deposits of over ten meters in depth. Of the eight cultural layers, which can be distinguished, the lower six belong to food gathering stages with tools of the Paleolithic tradition and the upper two have Mesolithic and Neolithic characteristics. Likewise, at Beldibi and Belbasi Neolithic layers overlie Mesolithic and Paleolithic habitation strata.

At Shatal Hüyük near Konya, a small town had developed by the sixth millennium B. C. in the Neolithic phase. It had densely built districts of rectangular houses, made of mud brick and following conservative traditions in lay out, accessories and inventory. Wall-paintings in some of the rooms continue the magic of the day when cave-dwellers indulged in hunting ritual and dances. The clay statuette of a well-endowed goddess

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enthroned between felines is a prototype of the later Cybele. Carbon-14 tests show the age of levels VI-11 at Shatal Hüyük as 6000-5500 B.C.

Chalcolithic age was known for Cilicia, but now sites of this period have come at Can Hasan near Karaman and Hacilar near Burdur. Houses at the former site, decorated with red painted designs, follow clear architectural principles in construction and lay out, which is rectangular with interior buttressing. The latter site has yielded a new kind of red-on-cream painted ware revealing an independent tradition.

The early Bronze age (third millennium B.C.) in Anatolia belong to Protohistory. The sites of Alaca Hüyük and Horoztepe, containing its relics, represent the stage of dynastic concentration of power and wealth. Dynastic families are buried with religious paraphernalia which reveal something about the symbols and rituals of people. Copper statuettes in the form of stylized deer and bulls appear as sacred emblems. Pierced discs and rattles must have served as abstract symbols and musical instruments, respectively, to accompany rituals, chants and dances.

The middle Bronze age (2000-1600 B. C.) shows Kultepe-Kanesh as an enormous settlement consisting of the old walled citadel as well as a separately walled lower city where Assyrian merchants had settled as permanent residents. Commerce brought cuneiform writing and the use of cylinder seals which the Anatolians had adapted to their own concepts and beliefs. This was the period of the rise of the Hittites who blended early Anatolian forms with cosmopolitan traits. In this period Bogäzköy was remodelled and provided with palaces, temples and other buildings. The discovery of a pair of bull-shaped libation vessels from there gives the impression of the continued use of zoomorphic cult implements.

The ends of the Bronze age brought to the foreground the Lydians, Urartians and Phrygians.

The author ends by stating that Anatolia was not merely a bridge between the East and the West, but a seat of independent cultural development.

—*PAPS* Vol. CX No. 2, April 1966, pp. 111–29

Rainey, Froelich

NEW TECHNIQUES IN ARCHÆOLOGY

Through radio-carbon dating we can establish a firm chronology for cultural history during the past 40,000 years. It has produced some fundamental changes in historical perspective. For example, the time since the last glacial epoch is now known to be in the order of 10,000 years rather than 20,000 years and this alters our theories about the end of the Paleolithic period. In Jordan, at Jericho, we can date the end of the Mesolithic period at 9000 B.C. and the beginning of a pre-pottery Neolithic period with developed architecture and urban living at about 8,000 B.C.

The amount of radio-carbon in the atmosphere is not constant and there have been significant changes in it during the past. It has been shown that the C-14 content of the atmosphere was so much lower 2,000 years ago that C-14 dates would be a minimum of 240 years too old. To determine the cosmic ray and radio-carbon levels during the remote period, intensive studies of tree-ring and radio-carbon analysis are now being carried out on sections of the long-lived sequoia and bristlecone pines.

The potassium-argon, rubudium-strontium, uranium and lead isotope ratio methods of dating, developed during the post-war years, are of primary interest in calculating geological time, but they are, of course, applicable in dating the earliest stages in human development (probable range of 12 to 0.36 million years). Recent investigations promise to bridge the gap between the C-14 method covering the past 40,000 years and the potassium-argon and other methods for dating much more ancient periods. One such method, known as the thermoluminescence technique, for dating pottery has been under investigation for more than ten years. Only within the last few months, the method has been worked out so that accurate dating of pottery is now possible. Still another new method of radio-active fission-track dating is now being applied to natural and man-made glasses.

Neutron activation analysis, based upon nuclear transmutation, caused by bombardment in a nuclear reactor, may be utilized for widely varying analyses of blood or soil, for surveying the mohole, analysing the surface of the moon, or for studies of ancient pottery and metals. X-ray fluorescence, electric beam x-ray scanning microanalysis, beta-ray back-scatter meter and optical emission spectrometry are also proving useful in this direction.

A number of electronic instruments are used for locating buried treasures in and about a known archaeological site. The proton magnetometer, developed for archaeological use at Oxford, measures minute differences in the magnetic intensity in surface soils. More recently, experiments have been made with rubidium and cesium magnetometers which are more sensitive instruments to locate structures up to five and six meters beneath the surface.

Archaeology beneath sea has also considerably benefitted from modern science. Scuba equipment, stereophotogrammetric equipment, steel capsule known as 'Tow-Vane' and proton magnetometer are powerful aids in oceanic archaeology.

—*PAPS* Vol. CX No. 2, April 1966, pp. 146-52

Sangvichien, Sood

A PRELIMINARY REPORT ON NON-METRICAL CHARACTERISTICS OF NEOLITHIC SPECIMENS FOUND AT BAN KAO, KANCHANABURI

When the finds in Thailand corresponded to what was found in neighbouring countries, it was concluded that the present Thai territory was occupied by similar peoples. From this it followed that the Thai must have been elsewhere. Assuming instead, that the present territory of Thailand was inhabited by ancestors of the present Thai, we would account for that similarity in cultural elements with neighbouring countries through natural diffusion. For example, the principal art styles in Thailand are: Dvāravatī (6th-11th centuries), Śrīvijaya (8th-13th centuries), Lopburi (11th-14th centuries), Chiengsaen (12th-16th centuries), Sukhothai (13th-14th centuries) and U-Thong (12th-15th centuries). Assuming that relations with neighbouring countries caused these styles to be introduced during the 6th-15th centuries, we would eliminate entirely the question of mass migration and the dispersal of those people supposed to have occupied this area previously. Ample evidence has been found to show that the Thai people or the ancestors of the present Thai lived in this area during pre-historic times.

—*JSS* Vol. LIV Pt. 1, January 1966, pp. 1-18

Sankalia, H. D.

FIELD WORK AND ARCHAEOLOGY

After defining archaeology as the subject which, in brief, is the pursuit of the history of man, of past or ancient climate, astronomy, geography, agriculture, metallurgy, the nature of habitation, density of population, *etc.*, the writer has tried to give a complete idea of the old and modern approaches to the subject, its aim and importance. The student of archaeology should have a necessary knowledge of architecture, sculpture, iconography, numismatics, paleography, physics, chemistry, geology, botany and zoology, which would be required on each and every step in order to fully appreciate and understand the significance of various things he finds or comes across during his search. Apart from this, the archaeologist should always have the feeling of curiosity and power of observation and patience. Two important ways of archaeological discoveries—the search for things or objects lying on the surface (ground) and the systematic recovery of objects buried in the ground by a careful excavation—have also been suggested and discussed in detail. The writer also deals, in detail, with the formation of mounds, garbage, analysis, method and process of excavation, C-14 method, process, interpretation, decipherment of coins, *etc.*, with the help of figures, charts and scripts. The author has discussed aerial photography and marine archaeology.

—*FL* Vol. VI No. 10, October 1965, pp. 390-409

Sankarananda, Svami
ARCHÆOLOGY IN WEST BENGAL

The archaeological reports of the excavations at Pandu Rajar Dhibi in the Ajay valley show that the two earlier strata were without any iron implements. They had only copper implements. Iron was, however, found in the uppermost stratum.

Bronze was invented long before the founding of the cities of Mohenjodaro and Harappa. The objects yielded by the earlier two strata of Pandu Rajar Dhibi were discovered from the Bronze age cities of the Indus valley also.

The presence of the jars of Soma percolation among the copper age people of Pandu Rajar Dhibi surely relates them to their Vedic counterparts they had left at home in the Indus valley; and it appears that the users of the hand-made pottery, like that excavated from the Ajay valley, were the Vedic reciters who brought the pottery with them when they migrated from the Vedic settlements of the Indus valley. The terracotta figurines of the Ajay valley also look like those of the Indus valley.

Fish and bird as decorative motifs were used both by the Indus and the Ajay valley potters; and like the Indus people, the dwellers of the Ajay valley also disposed of their dead both by cremation and burial. The presence of the Indus characters on seals of Copper age indicates clearly that the Bronze age culture borrowed the art of writing from the Copper age culture of the Indus valley.

A study of the Copper age finds of the Ajay valley culture, thus, supplies a link between the early Vedic Copper age culture and the later Bronze age Vedic culture of the Indus valley, over and above providing the pre-Mohenjodaro origin of valley culture of West Bengal.

—*MR* Vol. CXIX No. 6, July 1966, pp. 462–64

Schlumberger, D
LE TEMPLE DE SURKH KOTAL (IV) (THE TEMPLE OF SURKH KOTAL) (IV)

The work of excavating Surkh Kotal was started in April 1952 and ended in June, 1963 with the result that the great monument of Kaniṣka is today entirely disclosed. The author has described in detail the progress of this work from 1955 to 1959. In course of the fifth campaign, a new flight of steps, which was much more conserved than the earlier one, came up. During the sixth campaign, a pavement of ricks, which is quite important, was found.

Thereafter, the author has described the progress of work from the 11th to 16th campaigns at Surkh Kotal (1960-1963). He has also discussed the question of the restitution of the monument in the light of the inscriptions, found there. Then, he has described the monument itself with its three terraces. Lastly, he has essayed a history of the monument.

The sanctuary with the three terraces was the earliest in date. The second period saw the addition of the lower terrace. In the third period, the ramps were added. As regards the inscriptions, found there, Benveniste thinks that they are not contemporary, but were written successively. Accordingly, the monument shows four periods : (1) the period of construction, (2) the period of restoration by Nokonzoko, (3) the period of the second restoration and (4) the period of the third restoration. The author thinks that a fifth period in the building activity may also be postulated. Summing up the whole problem, he states that the monument should be studied under three periods only : (1) the period of Kaniṣka, (2) the period of the restoration due to Nokonzoko, commemorated in inscriptions A and B pertaining to the construction of the wall and the lower terrace and (3) second restoration, marked by the demolition of the walls bearing inscriptions A and B, the rebuilding of the walls of the well with the help of the materials of the demolished structure and the putting up of the inscription M on the facade and the lower terrace and, lastly, the contruction of the ramps.

The author also mentions several unsolved problems relating to the monument of Surkh Kotal which deserve to be studied.

—*JA* Vol. CCLII No. 3, 1964, pp. 303-26

Shastri, Paramanand Jain

MADHYA BHĀRAT KĀ JAINA PURĀTATTVA (JAINA ARCHAEOLOGY OF MADHYA BHARAT)

The important centres of Jaina archaeology in Madhya Bharat are Khajuraho, Mahoba, Deogarh, Ahar, Madanpur, Banpur, Jatara, Raipur, Satna, Navabgarh, Bhilsa, Bhojpur, Mau, Dhar, Badwani, Un, Ujjain and many others. Jaina remains at some of these places are as follows :

Khajuraho : The most important Jaina temples at this place are those of Ādinātha, Pārśvanātha, Śāntinātha and Jinanātha. These temples are full of sculptures of unrivalled beauty. Some of these contain inscriptions bearing dates of the Candella period.

Mahoba : A number of Jaina sculptures were unearthed at this place in excavations carried on here. A mound existing here has yielded a large number of Jaina sculptures. Villages surrounding Mahoba have also yielded Jaina images some of which contain fragmentary inscriptions dated between 11th and 12th centuries A.D.

Deogarh : There are 31 Jaina temples at this place comprising the greatest contribution to Jaina archaeology of Madhya Bharat. Temple no. 4 contains a beautiful image of the mother of the *tīrthaṁkara* in sleeping posture. Temple no. 5 is a *Sahasrakūṭa Caityālaya* wherein 1008 images have been carved round the temple. An inscription dated *Saṁ.* 1120 is found outside the temple. Temple no. 11 contains 24 *tīrthaṁkara* images carved on two stone slabs. The most important temple at this place is that of Śāntinātha which attracts the attention of the visitors because of its well-proportioned dimensions. A large number of Jaina stone inscriptions have also been discovered from this place.

Ahar : This place was a prominent centre of Jainism for more than 700 years. Inscriptions of Jaina interest have been discovered from this place, which have been dated between *Saṁ.* 1123 and *Saṁ.* 1969.

Banpur : This place, situated at a distance of about 3–4 miles from Ahar was also an important centre of Jainism.

Jatara : This place was an important centre of Jainism in 12th-13th centuries A.D.

Madanpur : Three Jaina temples are existing here. The first temple of Śāntinātha was constructed in *Saṁ.* 1112; the second temple, also of Śāntinātha, was constructed in 1206 A.D. and the third one was constructed in the 17th century A.D.

Gwalior : A large number of Jaina sculptures are available here in the fort as well as outside it. The road leading from the city to the fort has some Jaina images inscribed on the rocks on the two sides. A Jaina temple exists between the *Hāthī-darvāzā* and the *Sāsa-Bahū* temple. Images at the *Urwahī* gate of the fort also contains a large-sized image of Ādinātha. Some Jaina images may also be seen carved near Bābā-Bāvrī on the road leading from Gwalior to Lashkar. In addition to these, the museum situated within the fort of Gwalior contains a large number of beautiful Jaina sculptures.

Dubkund : This place, not far from Gwalior, was the the centre of

Kacchapaghāṭa rule during whose reign a number of Jaina temples were erected here. Some important inscriptions, discovered from this place, throw light on the position of Jainism that prevailed here during 11th-12th centuries A.D.

Udaigiri : Of the number of caves existing at this place, the cave nos. 1 and 20 are Jaina caves. The cave no. 20, which once contained an image of Pārśvanātha, has inscription of the Gupta period dated 425-26 A. D.

Narwar : This was an important centre of Jainism, as may be gleaned from the large number of Jaina images discovered from within the fort here, which may be assigned to the 12th-13th centuries A.D. Most of these images, carved in white marble stone, are fragmentary.

Bhimpur : This place, situated at a distance of about 3 miles from Narwar, was an important centre of Jainism in the 14th century A.D. A huge Jaina temple was constructed here in *Sam.* 1313.

Suhania : Important Jaina inscriptions dated in 1013, 1034 and 1467 have been discovered from this place and this indicates the importance of this centre from the point of view of Jainism between 11th and 15th centuries A.D.

—*Ane.* Vol. XIX Nos. 1-2, April-June 1966, pp. 54-59

II ARTS AND CRAFTS

Agrawal, Ratna Chandra
AJĀYABAGHARON KĀ MAHATTVA (IMPORTANCE OF MUSEUMS)

Museum is an important centre of collection of antiquities pertaining to the culture of a country. Museums are of various kinds. The National Museum of a country is a mirror which reflects its entire culture in a nutshell. Similarly, state museums, where regional material is collected, represent the regional variations of the national culture. The practice of establishing museums for children, anthropological museums, science museums and a variety of other museums is getting popular.

—*Trip.* Vol. XI No. 8, May 1966, pp. 107-10

Agrawal, O. P.
TRANSFER OF WALL-PAINTINGS FROM PALACE TO MUSEUM

The Rang Mahal in Chamba, which began to be built in mid-18th century, was completed in the beginning of the 19th century. Before starting the removal of paintings in that palace, it was imperative to make the surface free from dirt and other accretions, and to get the original shade of the colours, it became necessary to remove the old varnish from the painting surface.

Some paintings were removed by the 'plaster-detachment' method, according to which the paintings were removed along with the 1″ to 3″ thick layer of hard lime plaster on which the painting was done. Others were removed by the 'paint striping' method and only the paint layer was removed leaving the loose and deteriorating plaster back. In an operation of this kind, infinite skill and patience are required.

The final phase of the transfer of the murals from the Rang Mahal is over now with the completion of the resetting of the walls and the ceilings of the room and verandah of the painted palace in the national museum galleries.

—*CF* Vol. VII No. 4, July 1965, pp. 47-50

Agrawal, Prithvi Kumar
PAŚCIMĪ HĪNAYĀNAKĀLĪNA *LEṆA*-STHĀPATYA (WEST INDIA *LEṆA* ARCHITECTURE OF THE HĪNAYĀNA PERIOD)

Works of cave-architecture, found in western India, are confined to the limited area within 200 mile radius around Nāsik. In the western chain of Sahyadri hills, there are at least ten important Bauddha centres consisting of two types of buildings, *viz.*, *caityas* with *stūpas* and *vihāras* or *maṭhas*. A *caitya* is ordinarily a big hall divided into a middle portion and two gallaries on either side formed by two series of columns which meet on the inner round side of the hall around a *stūpa*. The nucleus of this complete outline can be seen in the Sudāmā and Lomasa Ṛṣi caves of the Maurya period. The period from 200 B.C. to 200 A.D. is called the Hīnayāna period of *Layaṇa* architecture which flourished in the Western Ghats in those days. At that time, in the absence of the Buddha images and other concrete objects of worship, the *stūpas* were the only objects of concentration and concrete symbols for the loving devotees.

Vihāras were meant for the residence of *Bhikkus* or for their halts during their long journey. They are ordinarily rectangular halls with a main entrance in front and doors opening into rock-cut closets.

This cave architecture developed on the model of old wooden structures, and since the wooden columns were not perpendicular to the floor, the angle of inclined stone columns points to the age of the building. The inclination of 5″ seen in the Bhājā caves practically disappeared by the time of the Ajantā caves. The design of the columns is also significant. The earlier ones are generally without a capital; and the original use of wooden frames in the front-door and the windows continued for a sufficiently long time as a decoration.

First of all, the workmen made an opening on the side of the rock near the top. This opening, now-a-days called '*caitya-vātāyana*, formed an important part of the building and was decorated with wooden structures.

According to Percy Brown, the curvature of the *gharamukha* changed with the development of the style of architecture. The wooden *gharamukha* of Lomasa Ṛṣi is triangular, that in the Bhājā caves is of the horse-shoe shape and the one in the 7th century Viśvakarmā cave at Ellorā is practically circular. The other *caitya*-halls were probably built in the following chronological order: Kondāne, Pītalkhorā, Ajantā (10), Bedsā, Ajantā (9), Nāsik, Karle and Junnar.

In the Hīnayāna period, only a few *maṭhas* were built alongside of *caitya*-halls, because the number of members of the *Saṅgha* in those days was small. The style of *vihāra* architecture, therefore, did not evolve much in that period.

—*Pra*. Vol. XI No. 2, March 1966, pp. 35-47

Agrawala, Ram Narayan

RĀSA KĀ VARTAMĀNA MAÑCĪYA SVARŪPA AURA USAKĪ SAMASYĀEN (THE EXISTING SHAPE OF THE *RĀSA* STAGE AND ITS PROBLEMS)

Though evidence of *Rāsa* being an ancient institution, coming down to us from the days of *Harivanśapurāṇa*, is found in the Buddhist and Jaina literature as well as in later works, it was re-organised under the influence of the 16th century.

The stage for a *Rāsa* play is very simple and the orchestra is very important for it. The musicians create the proper atmosphere by their vocal and instrumental music even before the play starts; and after the *Dhrupada* recitation, a perfect co-operation between the musicians and the players is established.

The originator of *Rāsa* dances was a court-dancer, Vallabha, who had retired from the court and taken residence in Braja. The principal *Rāsa*-dance is the circular dance. Most of the authorities are of the opinion that *Rāsa* dances closely resemble *katthaka* dances, but the present-day *Rāsa* players hold them to be a style of their own. While the great teachers of *Katthaka* dance have considerably altered the original style, the conservatism of *Rāsa*-players has saved them from the influence of these modifications.

—*Natar.* Vol. I No. 1, January 1965, pp. 44-49

Agrawal, Ratna Chandra

RĀJASTHĀNA KE DO MAHATTVAPŪRṆA PRASTARA-PHALAKA (TWO IMPORTANT SCULPTURED STONES OF RAJASTHAN)

In the village called Ahar, near Udaipur Railway Station, there is a 10th century Mīrā temple. Outside this temple there are set two sculptured stone-slabs which throw much light on the life and ways of the people living there in those days. On one of them are represented three blacksmiths one using bellows, another pressing an iron bar placed on an anvil and the third about to strike the bar with a raised hammer. It is a very interesting scheme. This type of bellows is used in Mewar even today. No other stone bearing this motif has come to light so far.

On another small slab in this temple is represented a grocer weighing something in a balance. This type of semi-spherical cups are still used in balances. This motif, too, has not yet been found elsewhere. The scenes depicted here show that ordinarily the blacksmiths did not wear beards, while the beards of tradesmen are clearly seen in the second piece.

—*MBh.* Vol, XIV No. 2, July 1966, pp. 4-6

Agrawal, R.C.

OSIAN (MARWAR) KĀ SŪRYA MANDIRA [THE SUN TEMPLE OF OSIAN (MARWAR)]

The Sun temple of Osian, a village 39 miles from Jodhpur, is of *Pañcāyatana* style with its face towards the west. At the entrance of the temple are pillars supporting stairs leading to the *sabhāmaṇḍapa*. There are twelve pillars in the *sabhāmaṇḍapa* which is flat-roofed. On the two sides of the entrance of the *garbhagṛha* are images of Gaṅgā, Yamunā, Balarāma and Viṣṇu. The *śikhara* of the central shrine along with its *jaṅghā* and *pīṭha* are well preserved. The image, once placed in the central shrine, is presently missing. The niches on the outside of the temple contain the images of Viṣṇu, Varuṇa, Devī, Mahiṣamardinī, Narasiṁha, Brahmā, Sūrya, Revanta, Varāha, Gaṇapati, Kubera, Nṛtti and Baladeva. There is no *pradakṣiṇāpatha* surrounding the central shrine. The temple belonging to about 9th century A.D. is an excellent specimen of the art of Pratīhāra age in Rajasthan.

—*Var*. Vol. IX No. 3, July 1966, pp. 2–3

Aiyar, Mudikondan Venkatarama

ŚĀRĪRA

Voice, produced by air from the lungs passing through the throat, made to vibrate by the vocal cords and amplified by the mouth, is termed *Gātra* or *Śārīra*. Being dependent on the body, the tonal quality is different in different persons. This individuality essentially depends upon the structure of the throat, nose, cheeks, chin, teeth, lips and mouth of the individual.

Lack of mutual symmetry of the vocal organs can be rectified to an extent by the practice of appropriate exercises. That voice may be termed *Suśārīra* which has a range of three octaves, possesses special ability in the higher octave, is sweet, soft, pleasant, rich, sonorous, sparkling and enchanting and has *śruti-śuddha* and *svara-śuddha*. The opposite is *Ku-śārīra*—a voice unsuited for music. A voice used to falsetto will find it difficult, when opened, to be in tune with the *śruti*.

Promiscuity in sensuous pleasure, narcotics, drink and such vices have a harmful effect on *Śārīra*. In *śruti-laya* there is a complete merging of the voice with the *śruti* and both the musician and the listener are lifted to an elevated plane. There is a plane still higher—a complete state of identity of voice and *tamburā*, bordering on *samādhi*. This is *Saṅgīta-yoga*. Voice must follow the impulse coming from *nābhi* in *Mandra-sthāyi*, from the chest in *Madhya-sthāyi* and from the throat and head in *Tāra-sthāyi*. *Davadai Śārīram* is the voice producing *svaras* in quick succession, where the fast speed is achieved, not by the voice, but by the vibration of the jaws.

—*IMJ* No. 2, October-November 1964, pp. 48–50

Ambujam, S.
KSHETRAJÑA

A Telugu Brāhmaṇa, gifted with poetic and musical genius, Kshetrajña found expression of himself in his more than four hundred inimitable *padams*. He lived in the 17th century, and left a mark on the musical history of this land. His *padams* are noted for their lyrical beauty in diction, tempo, theme and music.

Kshetrajña was pious, devoted, scholarly and well-informed. His *padams* mirror out the delicate touches of the *nāyaka-nāyikā-bhāva* or *madhura-bhāva*. They are also indicative of the poet's mastery of *sāhitya-bhāva*, *artha-bhāva* and *rasa-bhāva*. Their most important feature is that the poetic language, the theme and the music are all balanced in such a way as to fully express the emotional climaxes of the different aspects of *madhura-bhāva*. This is why they find an enviable place in *Bharata-nāṭya*. Their music is selective, dignified and serene and when a danseuse renders Kshetrajña's *padam* in *abhinaya*, one can note that *laya* plays an undertone function, without showing itself prominently or interfering with the serene emotional content.

—*IMJ* No. 2, October-November 1964, pp. 30-31

Anand, Mulk Raj
ART AND INTER-ACTION OF CULTURE

Into the mainstreams of Indian life have entered the most variegated substreams and Indian culture in its proper perspective is a composite development and an example of what one world culture may be like in the future.

After the gap of half a million years or so, we find in Mohenjodaro, Harappa, Maheshwar and Lothal some inter-connections with the Summerian civilisation of the Middle East.

In the Aryan and Greek mythologies certain attributes of Brahmā and Zeus seem to suggest common sources of imagination.

The Mauryan emperor took over the craftsmen from Iran and accepted certain forms of art which are not very far removed from those of the Iranians, such as the lions on the Aśoka pillars, While the iconography in the renderings of the Buddhist birth stories in the area of Pakhtoonistan is Buddhist, the rendering of the personages and scenes is in the Graeco-Roman manner.

In the drama of the 5th-6th centuries, the gods are absent and men and women are left to resolve their fate at the direction of the *Sūtradhāra*, who speaks almost in the same role as the Greek chorus.

The later development in Indo-Islamic architecture led up to the exalted synthesis of Hindu and Muslim techniques, ideas and feelings.

Emphasis on the the conquest of nature through discovery, scientific knowledge and experimentation led to an obsession with outer phenomena and the only corrective that became possible during three hundred years of active discussion was a new view of man, who might realise himself through secular democracy and by regarding creative art as the instrument of human perfection.

—*CF*. Vol. VII No. 4, July 1965, pp. 6–12

Anantha Subramaniam, T.G.
MELLAṬṬUR ŚRĪ VĪRABADRAYYĀ'S *KṚTIS*

Between 1572 and 1673 A.D., the Nāyakas ruled Tanjore. At that time, music, fine arts, *etc*., flourished there. Vīrabadrayyā was a poet, contemporary to kings Sarofoji and Śivājī. His compositions are given here. The first song is in *rāga Saurāṣṭra* and *tāla Khaṇḍalagu*. The second one is in *rāga Paraju*, third one is in *Māñji* and the fourth one in *Sahānā*. The fifth one is not known. Barring the third song which is about Lord Mutumīśvarar, all are about Goddess Śivapriyā.

—*JTSL* Vol. XVIII No. 3, 1965, pp. 9–10

Avasthi, Ramashraya
KHAJURĀHO-KALĀ MEN DIKPĀLA VĀYU (IMAGES OF DIKPĀLA VĀYU IN THE ART OF KHAJURĀHO)

About twenty-two images of Vāyu are traced in Khajurāho temple. Many of them are broken. *Dhvaja* (flag), the main weapon of Vāyu is seen, in one form or the other, in all these images. In some images, a lotus-stalk or a book is shown in one of the hands of Vāyu. This is, of course, the sculptor's own contribution. Vāyu is shown as wearing Karaṇḍa-mukuṭa or Jaṭā-*mukuṭa* or *kirīṭa-mukuṭa* and ornaments like garlands, girdle, bracelets, sacred thread and necklace. A deer is shown as the vehicle of Vāyu.

—*Trip* Vol. X No. 7, April 1965, pp. 41–43

A PORTFOLIO OF COLLECTORS' PIECES

In this Portfolio, the leading dealers and auctioneers of England and the U.S.A. present an intriguing selection and vouchsafe the authenticity of the objects and the accuracy of their attributions. References to bronze stun, an old Chinese porcelain bowl, incense burners, imperial Meiping vase, rare pottery amphoral, rare imperial Chinese temple bell, enamelled vase, two covered jars, Ming engraved white bowl, K'ang-Hsi figures, a South Indian Nandi, the seated Buddha, the Korean Buddha, rhyton in the form of a stag, a pair of six-fold screens by Kaiho Yusho, Tz'U Chou Jar, a Shirabyoshi, Rakan with elephant, Hill Jar (Lien) and cover, bronze ritual vessel, porcelain gourd-shaped vase, gilt bronze Buddhistic deity, and the antique Chinese gaming table are noteworthy.

Details about each article are given. 27 plates are given alongwith the article.

—*OA* (*New Series*) Vol. XI No. 4, Winter 1965, pp. 243-70

Banerjee, N.R.

ARCHÆOLOGICAL SITE MUSEUMS IN INDIA

The archaeological site museums in India were the result of the strong policies of Curzon which were followed by Sir John Marshall from 1902 to 1928. Some of the finest museums such as those at Mohenjo-daro, Nālandā and Sārnāth were established by Marshall. Later, in 1936, the Markham-Hargreaves Report recommended that the Archaeological Survey of India should have their own officer for the Survey's museums. But in 1938 Sir Leonard Woolley suggested that the museums maintained by the Archaeological Survey of India should be closed down.

Fortunately, this suggestion was not accepted by the Government of India and after the Second World War, the country has witnessed a marked growth of site museums.

The writer also explains, the set-up and the administration of these museums as also the salient features of some important site museums.

—*CF* Vol. VIII Nos. 1-2, January 1966, pp. 100-8

Banerjee, P.

BUDDHIST ART IN INDIA, A BRIEF SURVEY

This is a rapid survey of Buddhist art in India, tracing briefly its beginnings, the zenith and decline.

—*CF* Vol. VII No. 3, April 1965, pp. 37-43

Bhattacharya, A.K.
INDIAN MUSEUM—A RETROSPECT

On 2nd Feb., 1814 Nathanniel Wallich, a Danish Botanist, proposed to the Asiatic Society of Bengal the formation of a museum, offering to act as its Honorary Secretary and to provide the nucleus through the duplicates of his own personal collection. The Society accepted the offer and prepared a scheme to establish a museum containing two sections, one comprising archaeological, ethnological and technical matters and the other geological and zoological, with Wallich as Superintendent of the latter. But the real foundation of a comprehensive museum was laid by a memorandum by the Asiatic Society in 1856 and in 1866 it was established by the Indian Museum Act with a Board of Trustees. The new building was completed in 1875 and the galleries were thrown open to the public on 1st April, 1878.

In the beginning, the collection of the Museum consisted only of archaeological and zoological material. In course of time, with later additions, they were divided into five sections, *viz.*, zoological, ethnological, geological, archaeological, art and industrial arts which received statutary sanction in 1910.

The collections of the Museum are large and varied. The article traces the history of the collection as also its administration up to the present day.

—*IMB* Vol. I No. I, January 1966, pp. 5–9

Bhattacharya, A.K.
TWO TIBETAN *TAṄKAS* RECENTLY ACQUIRED BY THE INDIAN MUSEUM

The writer describes the two Tibetan *taṅkas* of the 18th and 19th centuries, respectively, which have been recently acquired by the Indian Museum.

—*IMB* Vol. I No. I, January 1966, pp. 21–25

Chokalingam, V.
MOḌIPPALAKAṆI (KOILKAḶ) (LIST FOR TEMPLES IN MOḌI SCRIPT)

The Maratha kings did a great service to the Tanjore and other temples. In this list the description of various expenditures for the Kumbābisekam of Lord Pragatīśvara, *etc.*, is given. The various gifts of lands, various court proceedings and other details are also given. A list for the marriage and allied expenditure including that of coronation expenses of king Sarafoji is found. The Maratha kings were tolerent towards other religions and the details of their gifts to other religions are found here. An explanation of various terms is given by the author.

—*JTSL* Vol. XIX No. 3, 1966, pp. 1-8

Deva, B.C.

THE CONCH AS A MUSICAL INSTRUMENT

The conch (*śaṅkha*) is an ancient instrument which has always had a sacred association for the Hindu. Literary references to this instrument date back at least to the *Rāmāyaṇa* and the *Mahābhārata*. Visual representations of the conch are also quite prolific. The Ajantā caves exhibit a number of instances. Amarāvatī, Bharhut and Nāgārjunikoṇḍa also provide representations of the conch.

The author has also attempted to trace the origin, use and different ways of blowing the *śaṅkha*. He says that the instrument which is quite naturally associated with the ocean, must have been first used in civilizations which developed near the ocean. One of the Sanskrit names for the conch is *Jalaja* (born of water). Reciprocally, the ocean is also called *śaṅkhin*. It is one of the symbols with which Lord Kṛṣṇa is associated and one of the epithets for Viṣṇu is *Śaṅkhabhṛt*. The personal association of Arjuna with *Devadatta* and Kṛṣṇa with *Pāñcajanya* is also very familiar. Apart from mythological and religious associations of the conch, it is used as a signalling instrument, and as a container for holy water.

Then the author refers to the conch as an instrument of music. The three ways of blowing the conch mentioned in the article are side-blown, end-blown and blown through an attached mouthpiece. Its sound is called *ajapa*.

—*BJ* Vol. XIII No. 8, November 1966, pp. 171-73

DELHI MUSEUMS AT A GLANCE

In this section the heads of various museums in Delhi have given information regarding their respective museums and their principal features alongwith their wealth of art objects.

—*CF* Vol. VIII Nos. 1-2, January 1966, pp. 128-58

Dmehery, Leela

SVĀTI TIRUNĀL

Svāti Tirunāl Rāmavarmā was born in 1813. The prodigious child mastered with remarkable speed and skill English, Marathi, Tamil, Hindi, Persian. Kannada and Malayalam. He soon cut himself off from the rest of the world and devoted the whole of his time to devotional and spiritual pursuits. Music came to him as an elixir for the soul, and the songs produced by him were glowing and inimitable offerings to God. He died in 1847.

Svāti Tirunāl was an inspired composer and commanded a very high and distinguished place in this field. He has left behind 350 songs, besides five brilliant works in Sanskrit, a learned treatise on Grammar and Poetics, and two enchanting operas. It is said that he composed more than 500 songs. His contributions to Karnatak Music fall into six main categories, *viz.*, *Kīrtana*, *Prabandha*, *Varṇam*, *Padam*, *Svarajāti* and *Tillānā*; while his Hindustani compositions include *Dhrupads*, *Khyals*, *Thumrīs*, *Tappās* and *Bhajans*. The influence of Tyāgarāja's compositions is reflected in some of his *Kṛtis*. He evolved a permanent music standard in Travancore and placed Kerala music alongside the highly developed Karnatak music.

—*IMJ* No. 2, October-November 1964, pp. 31-35

Doshi, A.V.

SOME USEFUL HINTS

For each student, *Shadja* should be selected in such a way that he could sing, to begin with, in a range of two octaves—from *Mandra Pañcama* or *Madhyama* to *Tāra Madhyama* or *Pañcama*. Trying to sing in high pitch without thinking of one's own *Shadja* harms the natural voice to such an extent that sometimes the student has to give up singing altogether. *Mandrasādhanā*, which makes the voice balanced, powerful and exact, is very useful when a boy enters the age of 15 or 16.

Short breathing is always disturbing in singing *Baḍā Khyāl*, in which the continuity of the main notes of the *rāga* and the divisions of the *tāla* should not be broken. In *Mandra-sādhanā*, students are advised to keep the mouth open by an inch. *Tamburā* is necessary for cultivating accuracy of tone production.

—*IMJ* No. 2, October-November 1964, pp. 41-42

Gnaneswarananda, Svami

SOME OBSERVATIONS ON INDIAN MUSIC

The *Sāmaveda* is the sacred source and authority of Hindu music which is generally of two types, the predominant factor in them being either musical notes or the wording of the songs. Classical musicians and popular artistes of language-oriented songs are both extremists. The way to promote the art of music while preserving the distinct national character of the Hindus is the harmonious synthesis of the systems of the two extreme schools.

In order to attain a higher excellence in classical music, it is absolutely necessary to cultivate fervently music of a lofty character, in pure melody and tones. Rāmakṛṣṇa repeatedly fell into deep *samādhi*, while singing in an emotional strain, with correct notes and tunes, and he elevated the minds of his listeners to a transcendental plane. It is not possible to touch the hearts of others unless one is oneself deeply moved.

—*VK* Vol. LIII No. 3, July 1966, pp. 162–65

Goswamy, B.N.

PAINTING IN CHAMBA : A STUDY OF NEW DOCUMENTS

An entry in the *bahī* of the *paṇḍās* of Haripur-Guler at Pehowa relates to the branch of the celebrated family of Pandit Sen which settled down at Rajol, a few miles from Kāngrā. The place of residence of this branch of the family given herein is 'Rajol in Chamba'. This throws a good deal of light on the political history of Rihlu. The *tāluka* of Rihlu formed an integral part of the Chamba territories up to *c.* A.D. 1573, prior to being merged with the Mughal imperial demesne, and then, after nearly two centuries, for an uninterrupted period of 60 years from *c.* A.D. 1760 to 1821. It appears that Nikka, son of Nainasukha, the founder of this branch of the family, migrated from Guler to Rajol, then a Chamba village, in the reign of Rājā Rāja Singh of Chamba (A.D. 1764–1794). It also appears that Rāja Singh encouraged Nikka to settle on the lands in Rajol, giving him a generous grant of 31 *Kanals*. This confirms the belief that the family of Pandit Sen definitely contributed to the formation of the Chamba style and that Rāja Singh of Chamba maintained an important atlier.

—*As. R* (*New Series*) Vol. II No. 2, August 1965, pp. 53–58

Gupta, S.P. and Sharma, B.N.

GANDHĀVALA AURA JAINA MŪRTIYĀN (GANDHĀVALA AND JAINA IMAGES)

Gandhāvala, a small village, is situated on a small stream, about 5 miles to the north of Sonkaccha in the Dewas district of Madhya Pradesh. A large number of Jaina and Hindu remains of sculptures and temples exist in this village. The stone sculptures number more than two hundred. According to the legendary accounts, the name of this village was derived from the name of king Gardabhilla who once ruled at this place. Some people believe that the name was derived from *Gandhavara*. The important images found at this place are : the huge *tīrthaṁkara* image of about 11 feet height, the second *tīrthaṁkara* image placed near the Panchayat office ; the image of Pārśvanātha, the image of Cakreśvarī, the Śāsanadevī of Ṛṣabhanātha and the image of Ambikā, the *Yakṣiṇī* of *tīrthaṁkara* Nemināṭha.

—*Ane*. Vol. XIX Nos. 1-2, April-June 1966, pp. 129-30

Herman, A.L.

INDIAN ART AND LEVELS OF MEANING

The author has raised the question as to whether the discipline of Indian aesthetics can be analyzed by the metalanguage of Semiotic.

The author means by 'Indian aesthetics' that language which deals with the object language of India art, and is concerned with the meaning and interpretation of works of Indian art. The writer has divided the art into two main divisions : sacred and profane or hieratic and secular art, and magic and amusement art). The sacred art has been defined in terms of 'traditionalism' and the subject matter of this art is God. The author refers to such art as 'transcendental'.

Regarding aesthetics, the author quotes the four theories (Naive Emotionalism, Expressionism, Transcendentalism and Refined Transcendentalism) of Harold Osborne and explains them with the help of graphs. But to these four, the author has added the fifth aesthetic theory which he calls 'Indian traditionalism'. The four categories of the levels of meaning in Indian art have been discussed in details and the author has tried to determine whether these four categories can be adequately accounted for in any semiotical way.

—*PEW* Vol. XV No. 1, January 1965, pp. 13-29

INDIAN ART IN BRITAIN—IVORY

Some of the specimens of ivory carvings in the collection of the Victoria and Albert Museum, London, are illustrated in this paper with explanatory notes.

—*As*. R Vol. II No. 2, August 1965, pp. 67-70

INDIAN ART IN BRITAIN: MOGUL PAINTINGS

Some of the finest Mogul paintings in the collection of Victoria and Albert Museum, London have been illustrated in this paper with explanatory notes.

—*As. R* Vol. III No. 1, April 1966, pp. 19-23

Jain, Niraj
RĀJGHĀṬ KĪ JAINA PRATIMĀYEN (THE JAINA IMAGES OF RAJGHAT)

Jaina sculptures collected from Rājghāṭ and now preserved in the Bhārat Kalā Bhavan, Kāśī, give us some idea of the rich centre of Jainism that Rājghāṭ once was. Some of these interesting images are of (1) Tīrthaṁkara seated on *Kalpavṛkṣa*, (2) a four-sided pillar, one side depicting Vṛṣabhadevea, the second side Ambikā, the third side Pārśvanātha and the fourth side Indrasabhā and (3) three Tīrthaṁkara images seated on *Padmāsana*. Some of the images are Tīrthaṁkara images in *Kāyotsarga āsana*.

—*Anc*. Vol. XIX Nos. 1-2, April-June 1966, pp. 49-50

Kapur, Geeta
SOME CHARACTERISTIC ATTITUDES IN CONTEMPORARY INDIAN PAINTING

During the last few years the Indian art activity seems to be in a melting pot as is evident from this year's annual art show of the Lalit Kala Academy. A good number of artists are engaged in abstract painting, *i.e.*, such paintings as have no recognisable subject-matter. However, most of the artists do not realise that the abstract art has to be followed in all its implications. This is obvious from some of the paintings of Krishan Khanna, Bal Chhabda, Mohan Samant, Sripat Rai and other young painters. They usually arrange the canvass with non-recongnizable forms so that the paintings appear abstract. They resort to certain easily accomplished pictorial effects in order to achieve this.

Another important category is of the figurative artists which includes all painting in which recognizable objects are used. This, of course, includes perfectly naturalistic as well as nearly abstract painting. This can further be subdivided into another category of those painters who are involved in human conditions.

—*IAC* Vol. XV No. 2, April 1966, pp. 145-54

Khan, Muhammad Ishtiaq
MATHURĀ OBJECTS IN TAXILA MUSEUM

Mathurā had become a centre of artistic activity as early as the Maurya Period. Under the Śuṅgas in the second century and the Śaka Satraps in the first century B.C. the art received further impetus. The most flourishing period of its activity, however, coincides with the Kuṣāṇa period which may rightly be termed the golden age of the Mathurā art. The Mathurā art is primarily a religious art. Although Jaina images and scenes are represented in the Mathurā art, yet it is principally to Buddhism that this art is devoted. It was in 1915 that the first Mathurā head was discovered from Dharmarājika *stūpa* at Taxilā. Subsequent excavations at Dharmarājika, Bhir mound and Sirkap sites yielded more specimens of this school. The last find in this chain of discoveries of the Mathurā objects at Taxilā was acquired in 1939. The objects discovered in these excavations fall into two distinct categories, *viz.*, (1) Statues and Reliefs of the Buddha and (2) Querns. Interesting pieces of statues of the Buddha preserved in the Taxilā Museum are those of the seated Buddha, male heads and unfinished heads from Bhari Dheri and Dharmarājika *stūpa*. The Mathurā querns preserved in the Taxilā Museum are of stool type. It may be mentioned that both saddled or slab type and stool type of querns were used at Taxilā, and the Mathurā querns found at Taxilā belonged to the latter type only. This type was first introduced at Taxilā during the Maurya Period. And since all the Mathurā querns found from Taxilā fall into this type, it may rightly be assumed that the stool type came into vogue due to influence from Mathurā.

—*JASP* Vol. XI No. I, April 1966, pp. 41-49

Kirpal, P.N.

EXPANDING ROLE OF THE MUSEUMS IN INDIA

There was no museum movement worth the name in India till the advent of the 19th century, since, earlier there were only private collections. The opening in Calcutta in 1814 of the Museum of the Asiatic Society constitutes a landmark in the development of museums in India. After independence a new era ushered in the museum development because of the State patronage. Training in Museology is now imparted at the Baroda and Calcutta Universities. The article analyses the help of the state to various museums in India to expand on proper lines and serve the purpose for which they are meant.

—*CF* Vol. VIII Nos. 1-2, January 1966, pp. 10-17

Krishnadas, Rai

BHĀRATA KALĀ BHAVANA

The Art Museum of the Banaras Hindu University was established in 1920. Preserved among its collections are rare Indian pictures, clothes, ornaments, coins, images, metal and earthen idols, historical manuscripts and papers and other material of Indian art and archaeological finds. From the dated palm-leaf manuscripts of the days of the Pāla kings of Bengal to the representative works of modern painters, a number of paintings can be seen in the picture gallery. Pictures relating to Jainism, which were prepared under the patronage of Indian business community and several copies of the *Uttarādhyayana* and the *Kalpa-sūtra* in the Apabhraṁśa style are also preserved in this museum. Mughal school paintings and an illustrated copy of *Anwār-i-Suheli*, an unparalleled work of art, are also among the exhibits. 17th and 18th century paintings of the Rajasthan school and the pictures painted according to the Western water-colour technique, named after the East India Company, are of great historical importance.

Idols of the Gupta and medieval periods, Kashmir shawls and rich clothings, and Banaras brocade-pieces, lace work and *sārīs* remind us of the prosperity of the past. The Pre-History Department of the museum contains several idols of the Copper age, weapons and Mohenjodaro remains.

—*Pra.* Vol. XI No. 2, 1966, pp. 202–4

Mitra, Asok

THE PAGEANT OF INDIAN PAINTING : THE AJANTĀ AND BĀGH STYLES

Bāgh and Ajantā together achieve the high water-mark of Indian painting. They were executed in tempera or dry plaster which is as thin as egg-shell in some places. The artist here presents the whole scene on bands of horizontal planes, the figures and objects being placed in layers and not shown in any perspective either Western or Eastern. However, the peculiar excellence of the Ajantā artist lies in his blending of Eastern and empirical European perspectives. At the same time, he made extensive use of the technique of multiple vision which he carried to the highest point of refinement. These points are illustrated with the help of evidence from the paintings.

Another characteristic feature of Ajantā and Bāgh paintings is their narrative excellence. But this has been achieved with marvellous economy. The artist could attain an astonishingly wide range with the help of a few essential pigments. This is, to some extent, due to their mastery over the plastic form, boldness in drawing and the skilful juxtaposition of masses of colour.

—*BJ* Vol. XII No. 23, June 1966, pp. 45–50

Morley, Grace

MUSEUMS IN INDIA

India is among those countries which can show a long museum history. The Indian Museum, Calcutta, the oldest in the country, had its origins in the late 18th century. It is in many ways, even today, the greatest and most important in India and is probably still in the front rank among the museums of Asia. Administrative details are well planned. An important aspect of museum development in India, perhaps with no parallel elsewhere, is the provision of courses leading to a diploma in museology at the Universities of Baroda and Calcutta. Besides, in-service training and Museum camps are also carried on.

Descriptions of the Indian Museum, Calcutta, the Victoria Memorial Calcutta, the Asutosh Museum of Calcutta University, the Salar Jung Museum, Hyderabad, the Prince of Wales Museum of Western India, Bombay, Madras Government Museum, the Patna Museum, the Museum and Picture-Gallery of Baroda, the Lucknow Museum, the Mathura Museum, the Government Museum, Trivandrum, the Mysore Government Museum, Bangalore and the Government Central Museum, Jaipur, *etc.*, are given. Besides, these museums in the states are supplemented by the Archaeological Survey of India's site museums. In addition, there are municipal museums, Pure and Applied Science museums, children's museums, Ethnology and Folk art museums.

The museums of New Delhi are described in detail, particularly the National Museum, the Gandhi Smarak Sangrahālaya, the National Gallery of Modern Art, the National Crafts Museum, the Nehru Memorial Museum, museums in monuments like the Red Fort and the Safdarjung Tomb and the specialized museums like the Museum of Musical Instruments of the Sangeet Natak Akademi and the Anthropology Museum at the University of Delhi.

Thus the history of the development of museums in India is interesting as well as illuminating.

—*Mus.* Vol. XVIII No. 4, 1965, pp. 220–50

Moti Chandra

PAGEANT OF INDIAN PAINTING—MUGHAL PAINTING

The Mughal painting can be divided into a classical phase and a folk phase. The classical phase represented by the *Nimat Nama* and the *Laur Chanda* series reveals an advanced technique with careful draftsmanship, sober colour scheme and a pleasing approach to landscape and architecture. However, the grouping of figures in a convincing manner had not been solved even in the vertical composition.

In the folk phase a persistent effort to coalesce the Persian and Indian type is seen. The new school did not confine itself mainly to illustrating Jaina books only but extended its scope to new subjects as the

Mahābhārata and the *Rāmāyaṇa*, the *Gīta Govinda*, the Avadhī romances and also some Persian classics.

Much Persian influence is seen in the painting of Humayun's period. His successor, Akbar, however, did not consider decorative style of Persian art well-suited to the genius of Indian artists. The artists under him, therefore, worked in Indianized variants of Persian and other Islamic styles. He also commissioned books on history, many of which are illustrated. Similarly, because of his leanings towards Hinduism, he also ordered the Persian translations of the Hindu epics and got them profusely illustrated. However, the flowering of the Mughal school was achieved in Jehangir's reign and under him also was developed the popular Mughal school in which, though the technique was basically Mughal, the Rajasthani elements were introduced. The technique was perfected under Shah Jehan, but it becomes visible that, in spite of the zenith, its decline was imminent. The art suffered greatly under Aurangzeb, while under the later Mughals, it became mechanical and lifeless.

—*BJ* Vol. XII No. 24, June 1966, pp. 63–68

Moudgalya, Vinaya Chandra
SVARA–SĀDHANĀ

Svara-sādhanā is one of the most essential aspects of music education. Aims of voice culture are (1) to produce correctly and precisely the different *svara-sādhanās* and (2) to develop the capacity to produce various tonal shades and attractive different *Gamakas* and *Kākus*.

Elementary training in voice-culture differs according to the various levels of music education. In voice-culture, proper accuracy of pitch should not be allowed to be sacrificed for the allurement of faster tempo. In the beginning, *alaṅkāras* should be practised in the easy scales like *Bilāval*. In the later stages, difficult and complicated *Gamakas* and other intricacies can also be taught.

Voice production should constantly remain accurate, tuneful, melodious, pleasing, expressive, open and round in all the three octaves and in articulating the most complicated note patterns.

—*IMJ* No. 2, October–November 1964, pp. 45–47

Nagaswamy, R.
SOUTH INDIAN TEMPLE—AS AN EMPLOYER

Temples in South India were built as acts of devotion to mark victories, to commemorate the dead and, above all, for the fulfilment of the desires. To fulfil its various functions, therefore, the temple had to employ a number of persons. As an employer, it set a high standard in public life, as can be gleaned from many inscriptions. The present paper deals mostly with the service conditions in south Indian temples from the 8th to the 13th century.

The temple, as a model employer, prescribed proper qualifications for serving in various capacities and took great care in the welfare of its workers by providing clothing, food and housing facilities by arranging proper education and establishing hospitals for taking care of the sick and the disabled. The temple administration was in the hands of the assembly called *Moola Parushai* or *Thanathars*. The members of the assembly held the posts honorary, either on hereditary basis or were elected by the village assemblies. The temple servants, who were under regular employment, were the administrators, ritualists, craftsmen, watch and ward and other sundries. The administrators were treasurers and maintained temple accounts.

The work in the temple was to a large extent hereditary, but that did not confer the right to work without adequate qualifications. Even in the case of dancing girls, proper qualification was prescribed. Many inscriptions throw valuable light on the mode of appointment to the temple duties. Payment was mainly in kind of grains. Allowances were also made for clothing in cash, amounting to a few gold coins per annum. The temple also took care to provide housing for its servants. The temple authorities also settled disputes among the workers by reconciliation.

—*IESHR* Vol. II No. 4, October 1965, pp. 367–72

Nahata, Agarchand

TALAGHARA MEN PRĀPTA 160 JINA PRATIMĀYEN (160 JAINA IMAGES RECOVERED FROM AN UNDERGROUND CELL)

The recent discovery of 160 Jaina images from an underground cell in Narwar has been reported in *Madhya Pradesh Sandesh*, the Journal of M. P. Publicity Department, Gwalior in its issue of 16th March 1966. The images have now been removed to the District Archaeological Museum at Shivpuri and preserved. The images, most of which are inscribed, may be assigned between 13th and 16th centuries A. D. A proper study of these inscriptions will throw a flood-light on the history of Jainism in Central India.

—*Ane*. Vol. XIX Nos. 1–2, April-June 1966, pp. 81–83

Naidu, Dwaram Venkataswamy

THE COMPOSITIONS OF MUTTUSVAMI DIKSHITAR

Dikshitar gave us grand compositions comparable to *dhrupadas* in *rāgas* like *Subhapantuvarali*, *Hamir* and *Yaman*. For common features that should form the basis of the Bharat music, we could get no better work than that of this immortal bard of Tiruvarur.

—*IMJ* Vol. II, October–November 1964, p. 17

Ojha, Dasaratha

RŪPAKA KE PARIVARTITA PRATIMĀNA (CHANGING CRITERIA OF JUDGING DRAMAS)

There were two principal standards of judging dramas in the last century: (1) Western and (2) Indian. But in the twentieth century our critics began to think independently. These independent thinkers can be placed in four classes: (1) those who followed the Western principles; (2) those who stuck to the Indian standards; (3) those who combined the two for purposes of criticism and (4) those who abandoned both and chalked out a new path for themselves.

Bharata Muni recognised the equal importance of the dramatist, the actor and the stage-loving audience; and in his *Nāṭyaśāstra* he gave a distinct place to 'imaginative poems'. But later arose the question whether the playwright was more important or the actor. Bhoja attached greater importance to the former; and by the time of Śāradātanaya the art of acting was more or less separated from the *Nāṭyaśāstra*. The *Abhinayadarpaṇa* came out exclusively for the consumption of the actor.

In Hindi literature Bhāratendu was the first to attempt a synthesis between the arts of the dramatist and the actor, though in his *Nāṭaka* he criticised the principles, governing drama on the lines of the old Sanskrit masters. The Ārya Samāj and Rājā Lakṣmaṇa Singh did not accept the inseparable connection between the drama-hall and the dramatic composition as indispensable and in the 20th century the dramatic works began to be evaluated on the basis of their success on the stage.

At the moment we are passing through the phase of conflict between literary excellence and stage ability, though the fact remains that the dramatic composition which can capture the heart of an audience with a taste for drama must necessarily possess literary excellence.

—*Natar*. Vol. I No. 3, 1965, pp. 18–22

Omchery, Leela

VYĀSA—PRATIBHĀ ON INSTRUMENTAL MUSIC

Music, which was one of the developed branches of science during the *Mahābhārata* period and which also enjoyed the status of a Vedā, was called *Gāndharvam*. The principal constituents of *Gāndharvam* were *Nṛtya*, *Gīta* and *Vādya*. Though these three constituents always functioned as complimentary to one another, yet *Vādyas* provided able support to the various types of dance, songs and drama. The instruments were called *Vādyas* and the instrumental music, *Vāditram*. The instrumentalist was called *Vādaka* and the expert *Kuśala*. The author has quoted from Vyāsa the outstanding artist, Āstika, whose mastery over the different *tālas*, *sthānas*, *pramāṇas*, *layas*, *mūrchanās* and *ṣaḍrāgas* enabled him to convince every listener that he was playing just in front of him.

The old classification of instruments as stringed, wind, metals and percussion was still in practice during the time of Vyāsa. Among the instruments, the *Vīṇās* or the stringed ones were the most prominent. To indicate a chorded instrument, Vyāsa uses the the terms *Vīṇā*, *Tantrī*, *Tumba Vīṇā*, *Vallabī*, *Kacchapī* and *Yantra*. *Mahatī Vīṇā* is mentioned in the *Harivaṁśa*. The author gives a good description of all these *Vīṇās* in this article. *Vīṇā-gāna* was most effective when set in *Sāmya tāla*. Other instruments mentioned by Vyāsa and dealt with in detail by the author of this article are *Veṇu* or flute, Śaṁkha, bells or *Ghaṇṭās* and drums. Besides these instruments, the simple earthenwares called *Uṣitika* and the lively clappings or *panisvanams* supported the instrumental display. There was also a set of people who were employed to keep the rhythms during performances in those days. All this clearly reveals not only the high musical culture of the age, but also Vyāsa's profound knowledge of the subject.

—*BJ* Vol. XIII No. 10, December 1966, pp. 54–57, 62

PROBLEMS AND TRENDS IN MUSEOLOGY

D.P. Ghosh traces in brief the background of museum movement in India showing its salient features. The gradual expansion of museum, however, has created many organizational problems such as those of cataloguing and preservation, display and lighting, guidance and extension services, research and publications, *etc*. He pointed out various methods adopted by different museums to overcome the difficulties.

Mulk Raj Anand feels that the museums should not merely be illconceived mausoleums, but they should display objects which will reproduce the life and help the individual to intensify his emotional and mental awareness and enable him to absorb the *quick* of those objects in the inheritance of world cultures. He also showed as to how it can be achieved.

According to V.S. Agrawala, the highest ideal of a modern museum should be that of a cultural centre. He cited the examples of some museums in India which are achieving this.

C. Sivaramamurthi thinks that the museums in India, as they are progressing in the practical side of presentation and the scholastic side of study and research and the social side of public relations and educational work, are fulfilling increasingly their role as institutions of aesthetic appeals with educational purpose. He justified his observations by pointing to the functioning of various museums in India.

K.D. Bajpai deals with archaeological museums which, being inadequate at present, are not playing the useful role they are required to play. S.C. Kala holds that our museums, judging by Western angles, still fall far short of standards. This is due to the absence of a uniform policy of classification, antiquated buildings, housing the collections, shortage of trained personnel and staff and facilities for them. If adequate facilities are provided, the Indian museum personnel can achieve the desired results.

Ajit Mookerjee recommends that the Parkham and Hargreaves Committee suggestions should be implemented for improvement of museums. They will then attract the scholars and the public at large without whose active interest and co-operation museum collections will pass into oblivion.

Satya Prakash surveys the functions and problems of museums and states that educating the public is the main purpose of museums which can never be over-emphasized.

A.D. Bhattacharya pleads that the science of museums, being a comparatively young discipline, the museums should have a scientific bias. He suggests rotating exhibitions, dynamic educational services, publications, *etc.*, for taking museums to the people in India where distance is a great factor.

Sachin Roy emphasizes the need of studying the museum objects thoroughly and carefully before and after acquisition. For this, however, top-ranking specialists should be recruited in museums and provided adequate facilities. This will also make our museums the centres for conducting research.

V.L. Devkar quotes the views of Dr. Rowson, the UNESCO expert in the science of museums, who is of the opinion that India today is leading the world in the University training of this subject and discusses the existing facilities for training in India. But he expressed his sorrow for the plight of the trained personnel who are not given preference in Indian museums over untrained people.

Anil Roy Choudhury stresses the need for documentation and suggests that the Government of India should constitute a Documentation

Centre for introducing advanced system of recording procedures for all museums in the country. The centre should train museum personnel to handle documentation and should be responsible for periodical scrutiny to ascertain that all museums are following the prescribed procedure.

S.T. Satyamurti and Amalendu Bose deprecate the lack of science museums in the country.

T.R. Gairola shows how preservation of objects is an important function of the museums. For this, the basic minimum is a well-equipped laboratory. International agencies like the International Institute for Conservation of Historical and Artistic Works, London and the Preservational Centre for the Study of the Restoration and the Preservation of Cultural Property, Rome and the ICOM are helping various countries in this regard. The National Museum Laboratory, New Delhi is also conducting short term courses for imparting training to students in methods of preservation.

S.M. Nair emphasises the task of preserving biological specimens which call for special care and attention and explains the processes by means of which it can be best done.

O. P. Agraval stresses the need for well-equipped laboratories for museums and research and training in the methods of preservation and restoration of art objects.

--*CF* Vol. VIII Nos. 1-2, January 1966, pp. 18-99

Purani, A. B.

ON ART AND BEAUTY: THE LADDER OF AESTHETIC EXPERIENCE: DIFFERENT LEVELS OF PERCEPTION OF BEAUTY

Even though beauty is everywhere, there is room for a hierarchy in it. This scale of beauty does not hold good only for one who appreciates beauty, but it applies to the artist as well. The creation of art does not all proceed from one plane of consciouness. The ladder of creative impulse might give us different levels of the experience of beauty.

Beauty acts spontaneously and without any self-regarding motive. Bhavabhūti describes it in one of his dramas : *Vikasati hi pataṅgasyodaye puṇḍarīkam*—The lotus blooms at sunrise. Why ? Because there is between them *āntaraḥ kopi hetuḥ* (some inner mysterious affinity).

Tagores' sense of beauty is keen, colourful, universal, and mystic. Beauty to him is unseizable, unknowable and unattainable in life here.

In Sanskrit literature, a distinction is made between creations of the *laukika* mind and those of the seer, *i.e.*, *Ārṣa*. Rules of ordinary criticism in Sanskrit do not apply to these *Ārṣa* creations. In Greek literature also a divine afflatus is held responsible for great creations.

Experience of *rasa* gives delight and so, very often *rasa* and delight (*ānanda*) are regarded as equivalent. But there is a subtle difterence. For the experience of *rasa*—aesthetic enjoyment—a subject, an I, is necessary. In the experience of delight, the subject, the I, may be completely dissolved or disappear. Delight can be self-existent without any outer support, whereas for *rasa* some outer support is needed.

The capacity of aesthetic enjoyment is limited by man's nature, *i.e.*, by his mental, emotional, vital and physical being. Man has been using the material of his experience from these fields for aesthetic enjoyment.

—*Adv*. Vol. XXI No. 2, April 1964, pp. 65–73

Radicchi, Anna
LA DANSA DI *MĀLAVIKĀGNIMITRA* II 4 (THE DANCE OF *MĀLAVIKĀGNIMITRA* II 4)

It defines typologically the dance of *Māl.* 11.4. The first part (*nāṭya*, *nṛtya*, *nṛtta*) gives a guidance and a historical basis of the problem. The second part (the *śākhā*) tries to demonstrate that the dance was of the *śākhā* type, using all the available hints concerning the *śākhā* scattered in the dramatic treatises.

The appendix examines the movements of the dance of the heroine preceding and following the *śākhā*.

—*Colom*. Vol. XXXI, 1966, pp. 1–48

Radicchi, Anna
INTRODUSIONE ALLO STUDIO DI DOCUMENTI DEL TEATRO INDIANO: *MĀLAVIKĀGNIMITRA* II. 4 (INTRODUCTION TO THE STUDY OF DOCUMENTS OF THE INDIAN THEATRE : *MĀLAVIKĀGNIMITRA* II. 4)

It introduces a series of researches in the text of classical *saṅgīta* in the 2nd act of Kālidāsa's *Mālavikāgnimitra* II. 4. According to the author, the prejudices of the Western critics damaged the comprehension of the Indian *saṅgīta*.

Discoveries and editions of the last years have prepared the ground for a new 'documented formulation' of the *saṅgīta* phenomenun. The aim of this series of introduced researches is to give firstly a descriptive view of the document examined (4th century A. C.) and then to open a theoretical, historical and aesthetic discussion.

—*Colom.* Vol. XXXI, 1966, pp. 1–25

Ramabhadran, G.N.

THE PSYCHOLOGY OF *SVARA* AND *RĀGA* FORMS

A musical novice may first obtain some basic grasp of a *rāga-svarūpa* without being able to analyse it, and with the help of the name of the *rāga*, he may acquire knowledge of the characteristics of the *rāga* that are consistent in all compositions. Learning singing by note names, *sa, ri, etc.*, is the advantage which the Indian system has over the Western system of learning music. The name helps the learner to locate the *svara*-level quickly.

Then, the novice begins to differentiate, *e.g.*, between *Abhogī*, *Śrīrañjanī* and *Jayamanoharī*, and may even differentiate them from portions of *Manoharī* and *Nārāyaṇī*, but he has still to go *via* names of the *rāgas* and/or the compositions. By naming what he hears, he associates it with that which is meaningful to him—the *rāga*.

Then he will be learning to locate by the ear the position of the note in the *gamut* of *Śruti* levels possible in octave or *Sthāyī*. The note, then, stands out as the figure does in a 'figure-ground' complex. In music, the separation has to be learnt.

The last stage of the development is 'perspective'. Only when the *svara-jñāna* has firmly established the *rāga-svarūpa* in the mind of the connoiseur can he think of recognising the *mūrchanās* and the *grāmas* behind them. To know, not by theory, but by actual experience, that *Mohanam*, *Śuddha Savei*, *Udaya-ravi-candrikā*, *Hindolam* and *Madhyamādī* are ultimately one and the same thing is the aim of musical perception and enjoyment.

—*IMJ* No. 2, October-November 1964, pp. 23–25

Ramarao, G. J.

THE TEMPLE STRUCTURE CONTROVERSY

Ashok Rudra claims that temple sculpture is obscene. Mulk Raj Anand maintains that it is not. In fact, both agree that it is obscene. The former states the fact 'straight way' and the latter implicitly concedes it in so far as he treats the charge as a valid one. Both agree that they admire the better and the best specimens of the obscene sculpture. The controversy is about the overtones of their argument.

Rudra sounds learnedly arty and is woefully imprecise, while Anand tries to be transcendental and ends up long-winded. Rudra's statements that 'the female bosom and hip and the male torso are objects that are profoundly aesthetic' and that the human genitals, male or female, are not objects with any wealth of aesthetic potential remain his personal prejudice or fixation only. None can lay down eternal laws about what has and what has not 'aesthetic potential'. Ananda's justification of our sculpture is poor, because he invokes a 'body-soul', whatever that may mean, to do the job for him. It is sheer waste of time for two intelligent people to engage in a controversy, each without defining their respective vocabulary and without telling what they precisely mean by some of the usual arty jargon. A work of art is not just the lines, slits and protuberances. It is the setting, the theme and purpose, the composition, the material and its nature and a host of other things that give meaning to a piece of art.

—*Cons.* Vol. II No. 2, 1966, pp. 63–67

Randhawa, M. S.

THE PAGEANT OF INDIAN PAINTING—THE KANGRA KALAM

After Nadir Shah's sack of Delhi in 1739, some Hindu artists in the Mughal court escaped to the hills of Panjab. Some of them reached Guler where the Kangra school was born in the 18th century. In 1786 Raja Sansar Chand occupied the Kangra fort and patronized artists from Guler who then produced great specimens of miniature paintings depicting Hindu classics, more particularly the Kṛṣṇa legend. Sansar Chand was of romantic temperament, and though deprived of his throne by Ranjit Singh, his patronage of art continued when he was living in his palace with a dancing girl.

The Kangra school accomplished for love what the Chinese art did for landscape. With its rhythmic lines and glowing colours, it is one of the finest achievements of human spirit. It is an art which glorifies the female beauty and revels in the loveliness of the female form. It is sheer poetry translated into paint. In fact, it is the lyric of love translated into colour.

—*BJ* Vol. XIII No. 1, July 1966, pp. 42–44

Ratanjankar, S. N.

OUR MUSIC : ITS TRADITIONAL VALUES

The most important characteristic tradition of Indian music is its melodic form. The traditional habit embedded in the mind of the Indian listener is his unswerving attention to the music. The tonic in Indian music is not a standard pitch. It is fixed by the musician himself according to the range of his voice or the musical instrument he plays upon. It is tonic which gives the melody its peculiar character.

Another idea, which had been traditionally upper-most in the mind of the Indian listener of music, is the predominance of vocal music. Restriction of musical movements to the four *varṇas* hints that the *śāstrakāras* had the human voice and its natural limits in their minds when they wrote the definition of *rāga*.

String instruments played by the plectrum have developed techniques independent of, and different from, vocal expression. String instruments played by the bow as well as wind instruments, however, follow vocal music.

In the southern system, the *Vīṇā* cannot be played to the accompaniment of the voice. Violin is now the foremost instrument of accompaniment. In the North too, in the past, the *Sāraṅgī* was supposed to be fit to be played only with the light type of songs. Tansen's descendants have developed a highly specialised type of music on *Vīṇā* and *Rubat*.

The *Tāla* system is another ancient tradition peculiar to Indian music. Out of the *mātrā-vṛtta* an elaborate system of *Tāla* was developed which is still prevalent in Indian music in a modified form.

—*JMJ* No. 2, October-November 1964, pp. 14–16

Ratra, O. P.

A NOVEL PAINTING MEDIUM FOR THE ARTISTS

A novel medium for painting was once utilised by a well-known Calcutta artist two decades ago. It was lac or shellac, a natural rasin, mixed with white pigment and various shades of aniline dyes. It is a unique method of preparing paints without the use of any solvents, but it seems to have been forgotten and can be revived with advantage.

—*CF* Vol. VII No. 3, April 1965, pp. 65–66

Ray, Niharranjan

MAURYA AND ŚUṄGA ART

The Mauryan pillar shafts are carved out of large single pieces of stone by slicing off and chiselling its unwanted portions; the rock-cut caves are brought out from the womb of live rocks, by digging into them, slicing off large pieces of them and chiselling the retained portions into required shapes and forms. The process in both instances is one of substraction which is essentially the sculptor's process and method of work. The architect's process of work is one of addition; he adds piece by, or upon, piece, segment by, or upon, segment and works upwards from the bottom. Properly speaking, therefore, neither the monolithic columns nor the rock-cut *caityas*, *vihāras* and temples can be labelled as specimens of architecture.

A few pieces of sculpture carved out of Chunar sand-stone from the remains of a site not very far from Kauśāmbī indicate that Mauryan forms and techniques were in vogue in a limited manner even long after the Mauryas had vanished from the stage of Indian history, though they did not affect the general tenor of Indian sculpture.

—*IS* Vol. VI No. 2, January-March 1965, pp. 163-206

Ray, N. R.

RĀJASTHĀNĪ PAINTING

The Rājasthānī or Rājpūt painting flourished in the feudal courts under the patronage mostly of the Rājpūt princes from the 16th to the 18th century. These paintings depict themes from Hindu mythology and court scenes and royal battles, *etc*. The influence of the school was spread over a large part of the country.

The credit of establishing the Rājasthānī school as distinct from the Mughal school, has to be given to Coomaraswami. However, it has absorbed many elements from the earlier western Indian manuscript painting as also from the Mughal painting which was its contemporary. The paper also traces the development of the school through various phases.

—*IMB* Vol. I No. 1, January 1966, pp. 17-20

Ray, Upendranath

BHĀRATĪYA MŪRTIKALĀ MEN DVIBĀHU VIṢṆU (TWO-ARMED VIṢṆU IN INDIAN SCULPTURE)

In the Ajmer-Puṣkara area outside the Nanda village, the image of a coroneted two-armed Viṣṇu is carved on one side under the 6′ high unparalleled four-faced *Śiva-liṅga*. The left hand of this figure wields the usual *cakra* and the left holds a lotus blossom with the stalk attached. The coronet is of the Kuṣāṇa style. The *Śiva-liṅga* appears to be of the 3rd cuntury B.C.

Nearly 80 years ago, Carlleyle had found in Rupabas, situated in Bharatpur area, a stone image of Viṣṇu of which only two hands could be seen.

Preserved In the Indian Museum at Culcutta is a tablet of baked earth which was found set in the outer portion of a well-known temple of the Gupta period in Bhitargaon near Kanpur in Uttar Pradesh. On this tablet is represented a two-armed Viṣṇu reclining on *Śeṣanāga* and looking sad and tired. The hands of the image hold no weapons. This is a strange image of the god and appears to be of the 5th century A.D. In the early medieval Viṣṇu sculpture, riding the *Garuḍa*, found at Kannauj, the god is shown only with two arms. This peculiar representation is very important and deserves a close study. There is a clear mention of two-armed Viṣṇu images in the *Viṣṇudharmottara* and the *Bṛhatsaṁhitā*.

—*Sod. Pat.* Vol. XVI Nos. 3-4, July-October 1965, pp. 70-72

Sadagopan, V.V.

NĀDOPĀSANĀ

Any music that is truly great is born of *nādopāsanā*. The maximum pleasure, nearing bliss, and a spirit of oneness between the musician and the listener are manifest only when the former takes the mind and the voice to the *Tāra Shadja* and merges with the *Tamburāśruti*. It is to this level of expresson of our classical music that voice-culture should be oriented.

The qualities of voice-richness, pliability, mellowness, range, *etc*., differ from voice to voice. Culture means just the discipline necessary for each person to grow in all these to the limits of one's capacity. Learning is best done under conditions of freedom, joy and thorough relaxation. Losing the mind to *Tamburāśruti* and attuning the consciousness to *nāda* is a step in *nādopāsanā*. Need for practice in long breath can hardly be over-emphasised. *Prāṇāyāma* is helpful in this respect.

The initial practice should be on the twelve *svarasthānas* of the octave and the next step should be to practise with gradually increasing or decreasing volume. Exaggerated articulation of consonants should be indulged in at no stage.

The basic components of our *Gamakas* are : accent, range and duration. *Gamakaśuddha* too must be aimed at. Along with *Śrutiśuddha* and *Gamakaśuddha*, *Layaśuddha* also will be achieved.

—IMJ No. 2, October-November 1964, pp. 53-56

SADĀRAṄGA-ADĀRAṄGA-KALĀ

Naimat Khan Sadāraṅga was the leading court musician of Emperor Mohammad Shah. According to tradition, he was born in the tenth line of descent from Tānsen's daughter. He was one of the greatest *Bīnakārs* and *Dhrupadiyās* of the time. For some years, he led a life of seclusion and independent pursuit of his art and gave *Khyāl* his distinctive stamp.

He gained great reputation as musician and composer. It is believed that he composed thousands of *Khyāls* of which only a few have come down to us.

Adāraṅga's name is invariably connected with Sadāraṅga : but it is not clear whether he was the latter's son or nephew. Judging from his *Khyāls*, he too seems to have been highly gifted and it is reasonable to believe that he succeeded Sadāraṅga as the chief court musician of Mohammad Shah. Some of his popular songs have been published by late Bhatkhande in his *Kramika Pustaka Mālikā.* Many others are zealously preserved by the famous exponents of *Khyāl* music.

—*IMJ* No. 2, October-November 1964, pp. 36–37

Samanta, S.

THE ROLE OF UNIVERSITY ART MUSEUM IN EDUCATION AND THE IMPORTANCE OF FIELD COLLECTION

The writer has emphasised the study of Fine Art and Methodology of Art History which should be properly made with the help of University Art Museums. He also writes about the field investigation, collection, classification and preservation techniques and then methodological arrangement of the display of the materials collected. The selection of curators of these museums is another important aspect which has been dealt with in the article. The curator should have a broad knowledge of art and culture of the world in addition to the area of his special preference and research.

—*FL* Vol. VI No. 12, December 1965, pp. 501–3

Saratchandra, Ediriweera

DANCE AND MUSIC

The indigenous music of Ceylon is one that belongs to the folk tradition. This includes songs sung at the time of various agricultural operations and those that enliven work and labour. There are also songs that accompany the dances that are performed during festivals and other similar occasions. All these have a simple melodic content and a pronounced rhythmic quality.

Vannam songs are of a slightly different quality. They have a unique blend of dance and music. Yet one more body of music is the dramatic music which belongs to two strata ; the earlier music of the *Nadagam*, which owes its origin to Tamil music and the more recent one which arrived through travelling Parsee theatricals and has connections with the classical music of the north Indian tradition. The latter gave impetus to the serious study of the north Indian music and has inspired original composition in that discipline. The literary evidence shows that from the 12th century classical Indian music was cultivated by Ceylonese kings. For a time, *Rabīndra Saṅgīta* also provided a stimulus for creative composition.

Ceylon has a distinct and rich dance tradition. Two major categories of this are the *Knadyan* and low country dancing. The former is refined because of the royal patronage it received, while the latter is linked up with rituals.

—*CF* Vol. VII No. 3, April 1965, pp. 15-20

Śarmā, Vrajendranātha

TĪRTHAṄKARA SUPĀRŚVANĀTHA KĪ PRASTARA PRATIMĀ (A STONE IDOL OF TĪRTHAṄKARA SUPĀRŚVANĀTHA)

An interesting idol of Supārśvanātha belonging to the 12th century A.D. is at the National Museum, New Delhi. The god is sitting in *Padmāsana* under the shade of a *śirīṣa* tree and under the five hoods of a serpent. On both the sides of the head, a *vidyādhara*, wearing a garland, is shown. At the top there are divine musicians on an elephant. The idol is a good specimen of art.

—*Ane.* Vol. XVIII No. 4, October 1965, p. 157

Śastri, N.V. Venkatasubramania

ĀLAYAMUM, *ĀGAMAMUM* (THE TEMPLES AND THE *ĀGAMAS*)

According to the *Āgamas*, land for the temple is divided into 64 parts and the centre is called *Brahma Sambu*. The various places are assigned to various deities whose names, *etc.*, are given in this article. The whole set-up is called *Maṇḍūgapadam*. Different kinds of temples and their formational rules are given for sculptors. There are seventeen kinds of the images of Lord Śiva. Different kinds of sculpture are described in *Kācyabīyam*, *Sārasvatīyam*, *Māyamadam* and *Mānasāram*. *Āgamas* are more important. *Śivāgamas* are called *Srodas* and *Anusrodas*. There are 28 *Śivāgamas*. *Srodas* are divided into five parts and *Anusrodas* into numerous parts.

—*JTSL* Vol. XVIII No. 3, 1965, pp. 1-8

Seckel, Dietrich

ŚĀKYAMUNIS RUCKKEHR AUS DEN BERGEN (ŚĀKYAMUNI'S RETURN FROM MOUNTAINS)

This article is devoted to the interpretation of the paintings of Śākyamuni by Liang K'ai, a court painter at the time of the Southern

Sung Dynasty between 1140 and 1210. The article is divided into nine parts :

In the minute description of the picture, Śākyamuni's grave face and serious looks, position of his hands, his stepping forth from remote loneliness and hesitation on his face before taking final decision, *etc.*, give the idea of the faultless mastery of the artist.

Very little is known about the life of this artist ; but his pictures of the Buddha and the most famous portait of Li T'ai-po are considered as the greatest gift in painting of East-Asian art. The pictures of Śākyamuni, bears the artist's signature near the root of the tree. From the picture it appears that the artist was engaged as a court painter during the reign of the Southern Sung Dynasty between 1140 and 1210. The picture must have been taken to Japan either by the Chinese monks, who came to Japan, or by some Japanese monks at the time of returning from China during the 15th or at the end of the 14th century.

According to one view, the picture depicts Śākyamuni leaving the desert, at the end of sixty years of futile effort in radical asceticism, and is stepping towards the *Bodhi* tree, under which he would attain real Enlightenment. According to the other one, he is on his way back to the world of materialism after Enlightenment. This view is supported by Suzuki, Hisamatsu and by Zen artists. The advocates of the first view belong to Vajrayāna and some other schools. The mountain signifies the realm of seclusion which is common in East-Asian paintings.

There is no proof to show that this is the oldest preserved picture of Shussan Shaka, or that Liang K'ai had created it independently. Still it can be ascertained that this picture has creative influence.

From the beginning of the Buddhistic art in India up to the Sung time in China, the presentation of the Buddha as an ascetic is not found. The symbols of Enlightenment (*ūrṇā*, *uṣṇiśa*, Nimbus), frequently found in Buddhistic art, are missing here.

This picture is a creation of Zen art with its stress of personal, concrete and historical aspects of the Buddha different from his 'perpetual' traditional aspect. He is much nearer to Arhat type than to usual Tathāgata type as depicted by cult statue and painting.

The position of hands here is quite unique. It is as if to conceal or to hold something to one's own heart.

If the position of hands indicates the quite possession of Truth, one may say that Śākyamuni stands here as the Enlightened One and he returns to the world to announce the Truth realised by him. For the time being, he is holding it fast to his heart as a secret treasure. As the Buddha's biography narrates, he is compelled to return from the mountains to make the Pure Truth available to this suffering world.

Hisamatsu has given detailed interpretation of the pictures of Liang K'ai and some references are given at the end.

—*ASEA* Vol. XVIII-XIX, 1965, pp, 35–68

Sharma, Brajendra Nath

RĀṢṬRĪYA SAṀGRAHĀLAYA MEN RĀJASTHĀNA SE PRĀPTA APRAKĀŚITA *SAPTA MĀTṚKĀ* PRASTARA-PRATIMĀ (THE *SAPTA MĀTṚKĀ* STONE-REPRESENTATION FROM RAJASTHAN PRESERVED IN THE NATIONAL MUSEUM)

A carved stone slab bearing the figures of seven *mātṛkās*, preserved in the National Museum, appears to be the stone on top of the gate of a temple. It is entirely different from the other representations of this type. Here the seven *mātṛkās* are shown seated in *lalitāsana* on seven different seats and wearing ornaments and *sārīs*. They have no babies on their laps and their vehicles are not shown. These features are very important from the sculptural point of view. Another important feature is that, unlike other representations of *mātṛkās* in Mandaur, Ābānerī and other places, neither Gaṇeśa and Vīrabhadra nor the dancing Śiva are shown on either side of them or in their midst.

The article under review contains a brief description of the *mātṛkās* in the order in which they are carved, *viz.*, Brahmāṇī, Māheśvarī, Kumārī, Vaiṣṇavī, Vārāhī, Indrāṇī and Cāmuṇḍā.

This beautiful work of art is of the Pratīhāra times. It was probably carved in the 9th century A. D. It is considered to be an excellent specimen of Rajasthan sculpture.

—*MBh.* Vol. XIV No. 2, July 1966, pp. 7–9

Sharma, Daśaratha

RĀṢṬRĪYA SAṀGRAHĀLAYA MEN SAṀGṚHĪTA EKA REVANTA KĪ MADHYAKĀLĪNA MŪRTI AURA USAKĀ V. S. 1682 KĀ ABHILEKHA (A MEDIEVAL FIGURE OF REVANTA AND THE SAṀVAT 1682 INSCRIPTION ON IT)

Revanta is the youngest son of the Sun god. He had received from his father the boon that whoever would worship him would be protected from every calamity. The worship of Revanta is not much in evidence today. Up to Saṁvat 1682, however, people had not forgotten this god. Preserved in the National Museum is a 45x43 cm. sculpture of Revanta bearing an inscription in Rajasthani mixed with Sanskrit and the victory year of Mahārāvala Kalyāṇadāsajī as its date. The author has discovered in *Naiṇasi kī Khyāti* that this gentleman was the younger brotheir of Bhīma whom he succeeded on the throne in Saṁvat 1670. The image was brought to the Museum from Rajasthan and bears the Museum number 65 : 149. Revanta is here shown riding on a horse and busy hunting. The inscription has only 3 lines.

—*MBh*. Vol. XIV No. 2, July 1966, pp. 2–3

Singh, Rajeshwar Prasad Narain

BILASPUR KALAMA KĪ CITRAKALĀ (BILASPUR STYLE IN THE ARTS OF PAINTING)

Bilaspur style of painting is indebted to the Pahārī style. Kishan Chand was the fore-runner of the Bilaspur painters. He was born in about 1750. That was the time when king Devichand (1741-78) ruled. During his time the art of painting was at its height.

The Bilaspur painting style is greatly influenced by the Kāngrā style (a branch of Pahārī style). The reason of this was that king Devīchand was intimately related to Ghamaṇḍ Chand, the king of Kāngrā (1751-1775). After Kishan Chand, the Bilaspur style of painting started decaying. Mohan Chand, the son of Devichand, and Kharag Chand, his grandson, proved to be unworthy rulers. Nevertheless, whatever paintings representing the Bilaspur style are available, are of the highest order.

—*Aj*. Vol. XXVII No, 7, November 1965, pp. 16–17

Soundararajan, K. V.

THE MATRIX OF SOUTH INDIAN ARCHITECTURE

The author discusses literary and architectural evidence bearing on the origin and early history of the three architectural styles, *viz.*, Nāgara, Vesara and Drāviḍa. The following are some of the suggestions made by him :—

1. *Vesara* originally signified the sense of two-faced (*dvyaśra-vesara*) by which the effect of being apsidal would be derived. The word *Vesara* thus stands for apsidal structures.

2. The Vesara style is not mentioned in Bhojadeva's *Samarāṅgaṇa-sūtradhara*, but is referred to in the *Aparājitapṛcchā*. The Vesara style, therefore, appears to have been current between the 8th and 11th centuries

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A. D. after which it went out of vogue. The non-mention of the Vesara style in most north Indian texts in due to the absence of apsidal temples in the north.

3. The terms *Nāgara, Drāviḍa* and *Vesara* signified originally not divergent styles based on geographical division or the *guṇa-traya vibhāga* as proclaimed by some texts on *Vāstuvidyā.*, but on variation in structural form, *viz.*, the square, the octagon and the apse, respectively. The terms as used in the *Śilpa* texts were applicable to the temples of these different shapes in south India. These terms had originally no geographical significance, being coined in the south to denote the temples of various shapes in that region. As temples of square shape only prevailed in the north, it was only in a secondary sense that the term *Nāgara* came to be applied to the north Indian temples. The word stuck to the north by the process of elimination, as *Drāviḍa* or *Vesara śikharas* are not found there. The fact that the early north Indian texts mention only the twenty or sixty-four different types of temples and are silent about the three well-known styles also shows that the three-fold stylistic classification of the temples originated in the south.

—*JIH* Vol. XLIII Pt. III, December 1965, pp. 783–825

Sundaresan

MUTTUSVAMI DIKSHITAR

Born in 1775, Muttusvami Dikshitar belonged to the long line of sages, seers and savants of India. He had his education in Telugu, Sanskrit and music from his father and by his sixteenth year, he had mastered *Saṅgīta, Jyotiṣa, Āyurveda* and *Mantra-śāstras.*

Kṛti after *Kṛti* poured out from his lips and on the *Vīṇā* in praise of many deities.

Dikshitar's compositions are architectural in design, strong, sturdy and majestic and are described as examples of *Nārikelapāka*, while those of Tyāgarāja are examples of *Drākṣāpāka* and those of Śyāma Śāstrī of *Kadalīpāka.*

—*IMJ* No. 2, October–November 1964, pp. 32–33

ŚRĪ VYĀSA AND ŚRĪ ŚAṄKARA IN THE VARADARĀJA AND OTHER TEMPLES AT KANCHIPURAM

Almost all the *Śaṅkara-vijaya* texts dealing with Śaṅkarācārya's life describe in detail the discussion between Vyāsa in the form of an aged Brāhmaṇa and Śaṅkarācārya. It centred round the latter's *bhāṣya* on

Brahmasūtra, III.I.I. This incident seems to have been represented in a sculpture in the Varadarāja temple at Kanchipuram on a pillar in the *maṇḍapa* showing an aged sage with beards, sacred thread and rosary in the sitting posture with a staff-bearing ascetic, without tuft or sacred thread, standing with his hands in the *añjali-mudrā*, probably after performing the *daṇḍa-vandanā*, in the presence of the sage. The sage is showing a single finger pointing to *Ekam-ev-ādvitīyaṁ Brahma*, which is comparable to the usual, later representations of Madhvācārya with two fingers up signifying his dualistic (*dvaita*) philosophy. The seated sage may be identified with Vyāsa and the standing ascetic with Śaṅkarācārya.

Although the management of the Varadarājasvāmī temple has been under the followers of Rāmānuja for a long time, according to the *Cidvilāsīya-Śaṅkara-vijaya*, this temple was built up at the behest of Śaṅkarācārya himself. Moreover, several other sculptures of Śaṅkarācārya are found in different parts of this temple as well as in many other temples in the region adjoining Conjeeveram and belonging to the Rāmānuja School, thereby indicating the close association of Śaṅkarācārya with Kanchipuram in popular mind and the absence of antagonism between the followers of Rāmānuja and Śaṅkara. Thus, there is nothing surprising in Śaṅkarācārya being sculptured in a temple belonging to the Rāmānuja School.

—*Pur*. Vol. VII No. 2, July 1965, pp. 352–61

Sunu, Choi

POTTERY ARTS OF UNIFIED SILLA

In the case of a Buddhist temple in the newly emerged kingdom of Silla, the spiritual content of roof tiles embodies veneration to the Buddha and consists of motifs to expel the vicious and uphold the auspicious. The lotus-flower is the most common roof tile pattern of the Silla era ; and it is presumed that this pattern was developed and applied to roof tiles in China on the basis of Buddhist architectural designs introduced to China from India together with Buddhism.

A representative example of the arabesque pattern of roofing tile is a rarer specimen, called the *kalaviṅka* pattern, which consists of the body of a bird with a human face and arms, some in flight and others standing on the legs of a bird. The name *Kalaviṅka* originated from that of an Indian bird reputed to have sung beautifully. The flying fairy patterns of roofing tiles are also of Buddhist origin. The falcon-head tile, used to decorate the ends of the ridge of the roof, is also an Indian type of roofing tile.

—*KJ* Vol. VI No. 2, February 1966, pp. 11–15

Upadhyay, M.N.
THE SALAR JUNG MUSEUM

The article deals with the foundation of the Salar Jung Museum, Hyderabad and its wealth of art objects.

—*CF* Vol. VIII Nos. 1–2, January 1966, pp. 123–25

Vyas, D. G.
LIGHT MUSIC

If the people's music forms, which are scattered in different regions, are taken as parts and put together, they would collectively made a vast and highly varied music heritage. For the sake of classification, however, such forms and types can take their place in the category of light music in contrast to classical systems.

If light music cannot create new melodies, it should discover some from the unexplored resources of music of the people and should process out of them music forms in conformity with the principles of melodic construction, so that new compositions would be in the line of traditional forms. But, somehow, light music has not been able to resist the influence of the West and screen music and some pernicious tendencies, like arbitrary adoption of crescendo ending, orchestral interludes with patches of harmony introduced between the lines of singing and staccato of jazzy rhythm, have become evident in the making of light music. Such tendencies have obviously detracted from the integrity and beauty of the Indian melody. Music, to be Indian, should be Indian in every respect. There could be no compromise between the two opposites.

—*IMJ* No. 2, October-November 1964, pp. 18–20

Wilsingen, Kleaus Hahlweg
DER *DHĀNYAKATAKA-STŪPA* (*DHĀNYAKATAKA-STŪPA*)

Klaus Hohlweg has made an attempt to establish the location of this important *stūpa*, where the Buddha should have announced the *Kālacakra* to the King Sucandra. The description of this *stūpa* is available in Germany in two almost identical versions, namely, (1) Peking Block-print and (2) Unknown Block print and Mochizuri uses Dhānyakataka as a key word and states that the *stūpa* is on mountain Potala. According to Śaratchandra, it is situated in Orissa on the mountain Potala. This Potala is described as a residence of Avalokiteśvara and Ārya Tārā on a hill situated in a harbour somewhere in the Indian Ocean. H. Hoffmann identifies it with the *stūpa* in the territory in which Krishṇā and Godāvarī meet the ocean.

Klaus Hahlweg has used the translation of the Peking version. With the help of the translation of the text, he has come to the conclusion that this *stūpa* is to be searched in the territory in which the Ganges meets the ocean.

He has given the original text as well as its translation in support of his statement. Minute details about the length, breadth, circumference and height are given there. The descriptions of the statue of Mahākālas, pillars of 28 *Nakṣatras* and statues of Vajrasena, Avalokiteśvara and Nāgārjuna are remarkable. The *stūpa* was earlier named as Astu-ka-ya. There is a city at the westgate of the outer wall. This city, called Śrīguṇavat, is like an island. The Ganges flows in the north-east to the right side of the city and then meets the ocean. In this city of 500000 houses, Buddhist *tīrthikas* and the *mlecchas* are superstitious persons. According to the Hindus, this is a temple of Viṣṇu, Śiva, Umā and Brahmā, but according to the Buddhist tradition, the Buddha had taught here all *Anuttaratantras*.

This description was written by Man-luñ-guru, who had visited this place. He translated the book in Tibetan. His translation has served as a model for the drawing of the great learned Bu-ston.

The references to the Ganges flowing near the city Śrīguṇavat is the basis of the conclusion drawn by Klaus Hahlweg.

—*ZDMG* Band 115 Heft 2, 1965, pp. 320–26

III EPICS AND PURĀṆAS

Agrawala, V.S.

HINDU RELIGION IN THE PURĀṆAS

The Purāṇas inculcate an eclectic system which is extremely elastic to suit the needs of all persons in society. Their highest concern is to state their belief in the transcendent reality and to explain its nature. The ultimate reality, according to them, is one. He is the Supreme Soul, the Universal Lord, the one God without a second, whose transcendence, might and glory none can describe. Brahmā, Viṣṇu and Śiva are the three deities who symbolise the three supreme principles of creation, preservation and destruction. The great merit of the Purāṇas consists in transforming the conception of these three deities as the nuclei of devotional worship and investing each one of them with an encircling mythology of great beauty and symbolical significance that has inspired religion, literature and art. In the Purāṇic view, any idea of their relatively superior or inferior position is inadmissible.

Brahmā is the great principle of *Buddhi* or universal consciousness with which creation begins. The immutable law of *Karma* has been established by him.

Viṣṇu is the great preserver of all the moral and spiritual virtues for which the soul aspires. The Bhāgavatas distinguished themselves by a sympathetic understanding towards all creatures high and low, men and animals. Dissolution is symbolised by the ocean of water and *sṛṣṭi* by that of milk on which He floats. The conversion of water into milk implies an act of creation that we see in the cow and the mother.

The identity of Agni and Rudra, an essentially Vedic theme, is repeated many times in the Purāṇas. In the *Ardhanārīśvara* form of Śiva, the right half is male and the left half female. By giving him five faces, the Purāṇas clearly speak of the five great elements. About the identity of Rudra and Sūrya, the Vedas and the Purāṇas are unanimous. Śiva is the great deity, the divine principle in each individual, named *Prāṇa*.

Brahmā, Viṣṇu and Śiva typify in Purāṇic symbology, the threefold manifestation of the one Śakti, who is the universal mother. The Śakti is one of its greatest contributions.

The technique of taking original Vedic elements and combining them with new folk elements to evolve the form of a god or goddess was favourite with the Purāṇa-writers. Thus arose the gods like the elephant-headed deity, the six-headed war-god and the *navagrahas*.

—*Pra*. Vol. XI No. 2, October 1966, pp. 94–105

Awasthi, A.B.L.

SKANDA PURĀṆA ON THE *DVIPĀNTARA* TRADE

There are numerous references in the *Skanda Purāṇa* to ships sailing in the southern sea. It gives us a graphic account of sea voyage to Campakavatī (Campā) across the seas placed in Pātāla (Dvipāntara). Similarly, ships sailed between Siṁhala (Ceylon) and Stambhatīrtha (Cambay). All this is very well borne out by the story of a merchant named Somaśarmā who entered into partnership with his friend, Sahadeva.

—*QRHS* Vol. V No. 4, 1965–66, pp. 206–7

Deshpande, Madhav

ŚAṄKARĀCĀRYĀṄCYĀ GĪTĀBHĀṢYĀTĪLA - MAHĀBHĀRATĪYA SAṄDARBHĀṄCĪ JĀṆTVA (NOTICES OF SOME *MAHĀBHĀRATA* REFERENCES IN THE *GĪTĀBHĀṢYA* OF ŚAṄKARĀCĀRYA)

Śaṅkarācārya was not only a philosopher and a poet, but a *Sahṛdaya* who could appreciate literary beauty and suggestion. This *Gītābhāṣya* provides an invaluable means to experience his *varṇanīya-tanmayībhavana-yogyatā*. In his commentary on the *Gītā* he has referred to its *Mahābhārata* context. While commenting on *bhayād raṇād uparatam*, he has clarified that it was fear from Karṇa and that Duryodhana and others would have censured Arjuna for that. According to him, the purpose of *ugrarūpadarśana* after *viśvarūpa-darśana* was to impel Arjuna to fight.

The purpose of the express mention of Bhīṣma, Droṇa, *etc.*, has also been given by him in very clear terms. In bringing out the *sābhiprāyatva* of Sañjaya's speech, Śaṅkarācārya's subtlety of argument reaches its climax. He nicely interprets the idea of *nimittamātra*.

—*Nav*. Vol. XIX No. 11, August 1966, pp. 1–8

Dikshit, Prem Knmari

MAHĀBHĀRATA MEN *GAṆARĀJYA* (REPUBLICS IN THE *MAHĀBHĀRATA*)

Mahābhārata is an important source of information for re-costructing the history of republics in ancient India. It clearly distinguishes between the republican and the non-republican states. Terms used for the republics are *gaṇa* and *Saṁgha*: The republican states named by the *Mahābhārata* are : Kashmir, the confederacy of the ten *gaṇa-rājyas*, Trigarta, Dārva, Abhisārī, Uragā, Siṁhapura, Cola, Vālhīka, Kāmboja, Parama-Kāmboja, Darada, Loha, Ṛṣika in the north and Mattamayūraka, Ambaṣṭha, Mālava, Pañcakarpaṭa, Daśāṇa, Śivi, Trigarta, Mādhyamikā, Vāṭadhāna, Puṣparāyaṅavāsī, Parvatavāsī, Utsava-Saṅketagaṇa, Śūdra, Ābhīra, Matsya, Bhadra, Rohītaka, Āgreya, Yavana, *etc.*, in the west. The names referred to in the *Mahābhārata* are corroborated by the accounts of Pāṇini, Kauṭilya and the Greek historians.

About the constitution of the republican states, the *Mahābhārata* supplies very little details. It may, however, be clearly surmised that the *Mahābhārata* knew them to be elected chiefs working with a council of elected representatives. The council had sufficient power to serve as a check upon the powers of the chief of the state. The *Mahābhārata* also refers to the merits and demerits of the republican states.

The republican states of the times of the *Mahābhārata* often combined themselves to form confederacies, called *Saṁgha-rājyas*. Thus, Andhaka-Vṛṣṇi was a confederacy of two *gaṇa-rājyas*. Similarly, *Pañcagaṇa*, *Saptagaṇa* and *Daśamaṇḍala* were confederacies, respectively of five and ten *gaṇa-rājyas*. The *Mahābhārata* also refers to the existence of political parties in the republican states.

—*Trip*. Vol. XI No. 7, April 1966, pp. 17–23

Dvivedi, Shrimannarayana

PAURĀṆIKA *KRIYĀYOGA* EVAM *KRIYĀYOGASĀRA* (*KRIYĀYOGA* IN THE PURĀṆAS AND THE *KRIYĀYOGASĀRA*)

The discussions about *Kriyāyoga* are found in different Purāṇas, particularly in the *Bhāgavata Purāṇa* (xi. 27). This is, more or less, reproduced in the *Adhyātma Rāmāyaṇa*.

Kriyāyoya-sāra forms a chapter in the *Padma-purāṇa* and it presents the *Kriyāyoga* in its developed form. *Kriyāyoga-sāra* is considered to be an upa-purāṅa. The author of this work was Vaiṣṇavaite and a Brāhmaṇa. It was composed between the 11th century and the 14th century. This work is an independent composition. It was written for enhancing the glory of the *Bhāgavata Dharma* and the traditional form of worship, It points out a way (*Bhāgavata-sādhanā*) to attain liberation. This *Kriyāyoga-sāra* presents the ideas of *Kriyā-yoga* in their most developed form.

—*SPA* Vol. XLIX Nos. 3–4, Śaka 1885, pp. 183–89

Dvivedi, Srimannarayana

YAD RĀMĀYAṆE : EKA JIJÑĀSĀ (*YAD RĀMĀYAṆE*—AN INTERPRETATION)

The words *yad Rāmāyaṇe* in the verse at the beginning of Tulasīdāsa's *Rāmacarita-mānasa* refers to Vālmīki's *Rāmāyaṇa* and not to *Adhyātma*

Rāmāyaṇa as Mataprasad Gupta, Pandit Vishvanath Prasad Misra and others think.

—*SPA* Vol. L No. I, Śaka 1885, 127–34

Hohenberger, A.
DAS *VĀMANA PURĀṆA* (*VĀMANA PURĀṆA*)

This article gives a complete review of the *Vāmana-purāṇa*. According to the author, justice has not been done to it by scholars like Adolf Holtzmann and M. Winternitz. The former supposed it to be an insignificant work, while the latter devoted to it only seven lines in the history of Indian literature. It is only Paul Hacker who has considered it in the series of important works and discussed it for the first time.

The article has been divided into eight parts as given below :—

The first part deals with the name, history, size, formation of the work, its sources, the place and time of composition and lastly its contents.

The second part begins with the description of this universe as an egg of Brahmā, and of space (sky) raising over the earth. The same is followed by the description of Jambūdvīpa and Bhārata. At the end twelve different origins of the denizens of the world are given as gods, demons, *Siddhas*, *Gandharvas*, *Vidyādharas*, *Kiṃpuruṣas*, *Ṛṣis*, human beings, *Guhyakas*, *Rākṣasas* and *Piśācas*.

In the third part we find the description of (i) Viṣṇu as dwarf, (ii) as Nārāyaṇa, (iii) as the enemy of Murā, (iv) as the victor over Kālanemi, (v) as the liberator of *Gajendra*. (vi) We have also the story of Samvaraṇa, the son of Ṛkṣa, as the worshipper of Viṣṇu and of Viṣṇu as a boon-giver for Kuru. At the end, the glorification of Viṣṇu through hymns of Pulastya is given.

The fourth part is an adoration of Śiva beginning with the sacrifice of Dakṣa. Next come Śiva as *Kapālin*, the burning of Kāma, love-god, the birth and marriage of Pārvatī, the origin of Vināyaka, the birth and consecration of the war-god Kārttikeya, his victory over the enemies of gods, Kātyāyanī, Vindhyavāsinī, Śiva's boon to Andhaka, its misuse by him, Śiva's victory over Andhaka, the deliverance of the King Veṇa, the *Rākṣasa* Sukeśin as the worshipper of Śiva, the origin of *liṅga*-worship and Brahmā as the worshipper of *liṅga* are the other episodes narrated in this part.

The fifth part is marked by a synthetic spirit. In the first episode Viṣṇu and Śiva are shown as one; in the second one they exchange weapons, in the third one Viṣṇu gets *Sudarśanacakra* from Śiva and in the last one there is simultaneous worship of Śiva and Viṣṇu.

In the sixth part, the duties and obligations of castes and stages of life are given. Piety as the wisdom of life, its significance for rebirth and the devotion to Viṣṇu and Śiva are further described. At the end are condensed instructions given to the worshippers of Viṣṇu for the fasts or observances and *mantras* are laid down.

The eighth part deals with the depiction of Viṣṇu as Rāma, Kṛṣṇa and other personifications into pictures. These pictures are formed first into mind and then into drawing. They are helpful in the practice of worship.

The *Nakṣatrapuruṣavrata* and the *Aśūnyaśayanadvitīyā-kālāṣṭamīvrata* are further described in details.

In the last part the list of the places for pilgrimage is given, and the gods at these places are mentioned. The aims of pilgrimage are the purification from sin, liberation from hell, *etc.* At the end the assurance of salvation, and freedom from rebirth is given.

—*IIJ* Vol. VII No. 1, 1963, pp. 1–57

Llewellyn, Alun

THE EPIC INSPIRATION : THE *MAHĀBHĀRATA* AND THE *ILIAD*

The author has shown that the spirit of the *Mahābhārata* and the *Iliad* is the same. Many passages in them are devoted to the explanation of the manner of creation and its course through the Four Ages towards dissolution and re-creation. The whole epic theme centred round the idea that the fortunes of mankind were illustrations of the law to which even the tremendous forces of nature were merely subsidiary. Philosophically, this represents an inner wheel of fate controlling the life of man.

—*AP* Vol. XXXVII No. 11, November 1966, pp. 508–13

Ramakrishna, G.

THE POETIC ELEMENT IN VĀLMĪKI'S *RĀMĀYAṆA*

The fact that Goethe saw hardly any trace of true poetry in the *Rāmāyaṇa* must take all Indians by surprise. This article discusses the merit of a few verses in the *Rāmāyaṇa* and brings out, in effective words, their high poetic value. Instances, where poetic excellence is achieved by a realistic description, are not wanting in the *Rāmāyaṇa*. It can be said that the life of man has not been pictured in greater detail in any other poem.

The poetry of Vālmīki is natural and he is nowhere near mediocrity. However, it is only the gifted people who can taste *rasa* which is so much like *yogic* experience.

—*VK* Vol. LII No. 7, November 1965, pp.321–25

Seshadri, K.

ETERNAL GUIDING STAR: THE *RĀMĀYAṆA*

The *Rāmāyaṇa*, the great epic of India, is of eternal value and universal significance. It has a message for all humanity. The eternal is expressed through the temporal here. The *Rāmāyaṇa* may be described as a practical guide book for casuistical reference. *Kiṅkarya*, *pāratantrya* and *vairāgya* constitute the pith and substance of *prapatti* of self-surrender. Devotion and surrender are the two outstanding lessons of the *Rāmāyaṇa*. Man must awake to a superior sense of belonging to the supreme.

—*VK* Vol. LII No. 12, April 1966, pp. 516–18

Visvamitra, J.

ĀNDHRA *MAHĀBHĀRATA* AURA USAKE TĪNA RASA-SIDDHA KAVI (ĀNDHRA *MAHĀBHĀRATA* AND ITS THREE POETS)

In the 11th century Nannaya began composing the *Mahābhārata* in Telugu language. He could complete only three *parvans*. Tikkana (13th century) and Errana (14th century) completed the translation. Nannaya's narration of stories is very interesting. His choice of words is apt and appealing. Tikkana's language is full of dramatic elements. He has paid more attention to the delineation of sentiments. Errana has tried to blend the style of earlier two poets: Nannaya and Tikkana.

—*SPA* Vol. XLIX Nos. 3–4, Śaka 1885, pp. 43–57

IV EPIGRAPHY AND NUMISMATICS

Agrawal, J.
A RARE CLAY SEALING FROM SUNET

A clay sealing recently found at Sunet about three miles from Ludhiana is described in this paper. It bears Brāhmī inscription in the script of the 4th century A.D. The legend has been read as *Śrī-r-Guptasya* (*i.e.*, this seal belongs to Śrī Gupta).

The name of the founder of the Imperial Gupta dynasty is known as Mahārāja Gupta. In the absence of any royal title, the sealing cannot be definitely attributed to the founder of the Gupta dynasty.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 98-99

Bajpai, K.D.
A UNIQUE GOLD COIN OF HARṢA

Recently one gold coin of Harṣavardhana has been acquired from Farukhabad in Uttar Pradesh. This is the first gold coin of this ruler known so far.

In size and fabric the coin is very similar to the gold coins of the Imperial Guptas. The obverse bears the Brāhmī legend *Paramabhaṭṭāraka Mahārājādhirāja Parameśvara Śrī Mahārāja Harṣadeva.*

On the reverse, Śiva and Pārvatī are shown seated on Nandī. Śiva is four-handed and holds *triśūla* and other *āyudhas*. Pārvatī is seated gracefully on Śiva's left. She wears various ornaments and a tasteful coiffure.

The Brāhmī legend on the coin belongs to the 7th century A.D. The characters are akin to those found on the Madhuban and Bānskherā records of Harṣavardhana.

The figures of Śiva and Pārvatī on the coin confirm that Harṣa had Śaivite leanings. The figures of the deities have iconographic importance too.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 103-6

Banerji, Adris
A COIN OF KUMĀRAPĀLA

The gold coin of Kumārapāla described here comes from Panjab.

Cunningham was the first to notice this type of coins. It has on the obverse nimbate figure of Lakṣmī and on the reverse a legend in three lines. Cunningham, V. A. Smith and Rapson took this ruler to be a member of the Tomara dynasty. M. Roy Chowdhury and R. D. Banerji questioned this identification.

The author does not think it appropriate to call the female figure 'Lakṣmī'. She may be called a female divinity.

The coin cannot be ascribed to the Tomara king Kumārapāla. No inscription of this ruler is known nor do we get his mention in any of the records of his adversaries or contemporaries.

The present coin, in the opinion of the author, should be attributed to king Kumārapāla of the Caulukya dynasty, whose historical background is quite impressive.

Pertaining to the question of provenance, it can be said that when the coins of Caulukya Siddharāja can be found in the remote area of Mālwā, the coins of Kumārapāla can also be found in Panjab.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 235–40

Chattopadhyaya, B.D.

POLITICAL SIGNIFICANCE OF THE ALTAR TYPE COINS OF SKANDAGUPTA

The majority of the silver coins issued by Skandagupta are regarded as the 'Altar type' coins. Scholars have identified the reverse device of these coins as having the 'Fire Altar' occupying the central portion of the coin. The name of Skandagupta with his titles is written on the border of the coin.

Most of these coins of Skandagupta have been found in western India. The contemporary Sassanids of Iran were regularly issuing their coins with the fire altar as a device on them.

After the conquest of western India by Candragupta II, the Gupta empire almost bordered on the Sassanid empire in the lower Indus region. Some of the Sassanid coins may have reached the western dominions of the Guptas. This may have given an occasion to the Gupta mint-masters to issue the coins of their monarch with the peculiar fire-altar symbol.

The Junagarh inscription of Skandagupta refers to his victory over the Mlecchas. These people can be identified with the Sassanids who were occupying the lower Indus valley. The adoption of the central reverse device of the Sassanid coinage on some varieties of Skandagupta's coins can thus be explained.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 37–40

Chhabra, B.Ch.

BANGKOK MUSEUM STONE INSCRIPTION OF MAHENDRAVARMAN

The stone slab bearing this inscription was discovered in 1960 in the vicinity of Prasat Khao Chongsra in Aranyaprades district, about 350 kilometers east of Bangkok, Thailand, and is now preserved in the National Museum of Thailand at Bangkok.

The alphabet is a highly ornamental type of Pallava-Grantha of South India of about the 7th century A.D. The four lines of the inscription constitute but one stanza in the *Anuṣṭubh* metre, the language being Sanskrit. It records the excavation of a tank, called *Śaṅkara-taṭāka*, by Mahendravarman, who may be identified with the king Mahendravarman of Kambujadeśa, *i.e.*, Cambodia, son of Vīravarman and the younger or youngest brother of Bhavavarman. The last-mentioned ruler, who founded the dynasty of Kambuja kings after defeating his rivals of the earlier kingdom of Fu-nan, was succeeded by his brother, Citrasena, who assumed the second name Mahendravarman at the time of his coronation.

Citrasena-Mahendravarman is known from two other inscriptions also. The earlier one mentions him only by the name Citrasena, indicating thereby that he had not yet come to the throne. The second inscription clearly states that he was formerly known as Citrasena and assumed the name Mahendravarman at the time of the coronation. Since the present inscription makes him already well-known as Mahendravarman, it appears to be the latest of his three inscriptions known so far.

The two inscriptions known so far record each the establishment of *Śiva-liṅga* by the king, indicating his strong Śaivite leanings. His naming the tank excavated by him as *Śaṅkara-taṭāka* accords well with it.

It is observed at the end that the first line of Mahendravarman's Cruoy Ampil inscription (*bhaktyā bhagavataś-Śambhor*) is literally the same as the third quarter of the last verse of the Udayagiri Cave inscription of Vīrasena, a minister of the Gupta emperor, Candragupta II.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 111–13

Chhabra, B.Ch.

FRESH DISCOVERY OF TWO SILVER COINS OF ALEXANDER THE GREAT

In the collection of Carl Malte von Heinze a number of interesting coins have been examined by the author. Two of these coins, recovered from West Pakistan, are the issues of Alexander. Two such coins of Alexander are already known from Taxila. They were published by their discoverer, Sir John Marshall in his book *Taxila* (Vol. II, p. 795, plate 235).

—*JNSI* Vol. XXVII Pt. 1, 1965, p. 83

Gai, G.S.

ASVI PLATES OF YĀDAVA ĀIRAMADEVA, ŚAKA 1020

The set of three copper-plates bearing the 85-line inscription edited here was discovered about fortyfive years ago, while ploughing a field at Asvi in the Sangamner tāluk in the Ahmednagar district, Maharashtra State. The copper seal of these plates bears the figure of a seated *Garuḍa* facing full front. The characters are Nāgarī of the 11th century A.D. and the language is Sanskrit, prose and verse.

The inscription belongs to the time of the king Tribhuvanamalla Parmāḍideva (*i.e.*, Vikramāditya VI) of the Western Cālukya dynasty of Kalyāṇa and his feudatory Mahāmaṇḍaleśvara Āiramadeva of the early Yādava dynasty of Seuṇadeśa. The correct spelling of the Yādava king's name is Āiramadeva as given in lines 48 and 82, though in verse 8 and in line 30 it is spelt as Airammo–, the doubling of *m* being due to material reasons. It is dated, Śaka 1020, Bahudhānya, Vaiśākha Amāvāsyā, Monday corresponding to 3rd May, 1098 A.D.

The importance of this inscription lies in the fact that is the only known record of the Yādava chief Āiramadeva discovered so far. There is nothing new in the genealogy of the Yādavas of Seuṇadeśa from Dṛḍhaprahāra to Āiramadeva. But the statement in verse 8 that Āirama defeated Bhuvanaikamalla, *i.e.*, Someśvara II and offered the throne to Paramārdin, *i.e.*, Vikramāditya VI, shows that like his father Seuṇacandra II, he also sided with Vikramāditya VI in his fight against his elder brother and predecessor.

It is stated that Āiramadeva made grant of a village to Kīūkala-paṇḍita and 30 other Brāhmaṇas with the consent of the *pañca-pradhāna*. The expression *pañca-pradhāna*, *i.e.*, a council of five ministers, is interesting and may be compared with *aṣṭa-pradhāna* set up by Śivājī.

—*EI* Vol. XXXVI Pt. 6, April 1966, pp. 249–56

Gopal, B.R.

PAÑCALIṄGĀLA INSCRIPTION OF BHUVANAIKAMALLA, ŚAKA 999

The inscription is engraved on a stone near the Nāgalakaṭṭa (platform with snake-images under a *peepal* tree) in front of the Pañcaliṅgeśvara temple at Pañcaliṅgāla, in the Kurnool district, Andhra Pradesh. The characters are Kannaḍa, and the language, except for two imprecatory Sanskrit verses at the end, is also Kannaḍa. The record belongs to the reign of the Western Cālukya king Bhuvanaikamalla Someśvara II, and is dated Śaka 990, Kīlaka, Puṣya, Bahula Pañcamī, Sunday, Uttarāyaṇa-saṅkrānti. The date is irregular, but December 24, 1068 A.D. appears to be intended.

The record aims at renewing a gift made earlier by Vinaya-Satyāśraya (*i.e.*, Vinayāditya Satyāśraya) to god Pañcaliṅgadeva. At the time of the record, the king was camping at Berkkemokṣad-appayaṇavīḍu to the north of the river Krishna in Kandūr-nāḍu, probably identical with the village Bargedinni in the Jatprol tāluk, Mahabubnagar district, Andhra Pradesh, in the course of his *digvijaya*. This is probably a reference to Someśvara II's invasion against the Paramāras of Malwa. The date of Someśvara II's Malwa invasion is placed by some between 1069 and 1075 A.D. But this record, when studied together with other records, helps us in narrowing down the limits for the date of this invasion, which may now be placed sometime between 1068 and 1072 A.D.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 139–43

Gupta, P.L.

INTERESTING PUNCH-MARKED COINS FROM BOMBAY

The paper describes two punch-marked coins, which are remnants of a big hoard, first of its kind to be known from Bombay.

The coins are of an interesting variety akin to the coins known from Sultanpur in the Satara district.

The two coins belong to different weight systems. There are a number of small symbols on them. They were probably issued for the territory of Konkan. The author places them latest in the 5th century B.C.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 81–83

Gupta, P.L.

SOME OBSERVATIONS ON PARASĀ DAYĀRĀM HOARD OF SILVER PUNCH-MARKED COINS

A hoard of 167 silver punch-marked coins was recently discovered at Parasā Dayārām, a village in the Farendā Tehsil of Gorakhpur district.

These coins have been published by Śrī Śivājī Singh (*JNSI* Vol. XXVI, pp. 131–56).

In the present paper a reassessment of the hoard has been made. The coins, classified under 17 classes with 25 groups and 49 varieties, have been subjected to re-examination.

On the basis of the symbols occurring on these coins, a few modifications have been offered on the previous study. It has been suggested that the so-called *Ṣaḍara Cakra* symbol is a misnomer. Similarly, a few other symbols have been identified afresh.

A chronological sequence of the hoard has also been attempted. The upper time limit has been put as pre-Mauryan and the lower limit as the post-Aśokan period.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 1–20

Gurav, R.N.

BUDARSINGI INSCRIPTION OF KADAMBA CAṬṬAYYADEVA, ŚAKA 1179

The inscription is engraved on the Nandi pillar set up outside the Hanumān temple situated to the east of the village Budarsingi in the Hubli tāluk of the Dharwar district, Mysore. Consisting of fifty lines of writing, this inscription is in Kannaḍa language and characters, except an invocatory stanza, in Sanskrit. It is dated Śaka 1179, Piṅgala-Saṁvatsara, Vaiśākha-Śuddha 15, Ādityavāra, corresponding to 1257 A.D., April 29, Sunday, f.d.t. .08. It records that the Kadamba chief Caṭṭayyadeva, also khown as Ṣaṣṭha, granted the village Vuccaṁgi (modern Budarsingi) in favour of the temple of Kapila-Siddha-Mallikārjunadeva for the worship of the god Mallikārjuna, for the repairs of the temple, for the purpose of daily oblations *(nitya-homa)*, maintenance of the students residing in the temple, the repair of the tank with sixty-eight *tīrthas* excavated at Sonnilage by the famous Śaiva saint Siddharāna and a ceremonial ablation called *catuṣ-kalaś-ābhiṣeka*.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 164–66

Jain, Chhotelal

BENGAL KĀ GUPTAKĀLĪNA JAINA TĀMRAŚĀSANA (A JAINA COPPER-PLATE OF THE GUPTA PERIOD FROM BENGAL)

A copper plate dated Gupta era 159, was found at the ancient site of Paharpur (District Rajshahi, Bengal). It shows that the place was an important centre of the Hindus, Jainas and Buddhists also and records the grant of land to a certain Brāhmaṇa. The writer shows the importance of the grant for the study of Jainism.

—*Ane.* Vol. XIX No. 3, August 1966, pp. 234-39

Janert, Klaus L.

A MATHURA INSCRIPTION ON A *VARĀHA* IMAGE

A partly damaged stone relief (Mathura Museum Accession No. 65.15. 4), said to have been found in the Jamunā near Mathura, obviously represents a *Varāha* image dating back to the Kuṣāṇa period. It bears on the margin below the relief the remaining right part of a single-line inscription. The script of the record shows the characteristic graphical features of the Mathura inscriptions of the Kuṣāṇa period. Like most of the shorter records originating from that town, the text represents an odd mixture of grammatically unstandardised Prakrit and Sanskrit. The inscription reads as follows :

(*m.*) *nā sāmika pratiṣṭhāpita nāmaai Rakaji priyatāṃ Bhagavāṃ.*

(——— m. nā, the lord, has been set up. Rakaji renders homage. May the Holy One be pleased).

—*JRAS* Pts. 1-2, April 1966, pp. 7-8

Jayaswal, P. K.

ON JIṢṆU—A KING OF MALWA

The author tries to give the historical importance of the coins of Jiṣṇu found in Malwa. He places Jiṣṇu soon after Samudragupta and feels that Jiṣṇu was probably a kinsman of Rāmagupta and that he was defeated by Candragupta II Vikramāditya.

—*JNSI* Vol. XXVII Pt. 1, 1965, p. 102

Joshi, M. C.

SOME OBSERVATIONS ON THE JHANSI HOARD OF RĀJPŪT COINS

In 1964 a hoard of 318 coins of impure silver was discovered at Dariyāpurā, a suburb of the Jhansi town. Of these coins 5 belong to king Madanavarman of the Candella dynasty and the rest belong to Mahīpāladeva.

A number of Rājpūt rulers are known to have borne the name Mahīpāla. The author, after discussing various views relating to king

Mahīpāla, comes to the conclusion that the coins of the hoard should be attributed to king Mahīpāla of the Kacchapaghāta dynasty. This king ruled till about 1123–24 A. D.

The present hoard was buried sometime in the early years of the reign of Madanavarman Candella. It was a time of political chaos, caused by the victory of the Candellas over the Kacchapaghātas.

—*JNSI* Vol. XXVII Pt. I, 1965, pp. 41–45

Khare, G. H.

GOLD COINS FROM GOA

290 coins, belonging to ancient Indian or Medieval Hindu Series, in a private collection, are noticed in the paper. 9 gold coins from Goa are described in detail. These coins bear on the obverse the figure of a lion with some Nāgarī letters on the reverse of some of them. They bear various devices including an umbrella.

On the reverse of 4 coins the names of the rulers are given. The coins are attributed to the Kadamba rulers of Goa.

—*JNSI* Vol. XXVII Pt. I, 1965, pp. 61–64

Krishna, C.

DISCOVERY OF A PALLAVA COIN AT NAGAR, DIST. BHANDARA, MAHARASHTRA

A circular alloyed copper coin is discussed here. It bears on the obverse the emblem of a maned lion facing right, with an undeciphered Nāgarī (?) legend, enclosed by a circle of pellets. The reverse shows a vase on stand, identified as *Śivaliṅga,* flanked by two lamps encircled by strokes at the edges. The coin hails from Nagar in the Bhandara district of Mahārāshtra.

The author identifies it as a Pallava coin on the basis of similar coins published earlier by V. A. Smith, Elliot and C. J. Brown.

In the Yelleshwaram excavation in the Andhra Pradesh about 42 coins of a similar type were found. They have not been ascribed to the Pallavas, but have been identified as coins of the Viṣṇukuṇḍins.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 240–43

Krishnan, K. G.

TWO PĀṆḌYA INSCRIPTIONS FROM TIRUPPARANGUNRAM

The two inscriptions edited here, one in Sanskrit verse and in Grantha characters (No. A) and the other in Tamil engraved in Vaṭṭeḻuttu characters (No. B), are engraved, respectively on the lintel of the entrance of the Durgā shrine and on the eastern pillar, both in the rock-cut cave temple of Subrahmaṇya on the hill of Tirupparaṅgunram, a suburb about four miles south-west of Madurai, a famous centre of pilgrimage for the devotees of Lord Murugan.

Inscription No. A is dated in the month of Taiṣa of the Kali year 3874, equated with the sixth year, evidently of the reign of a king whose name is not clear, and records the excavation of an abode of Śambhu and the consecration of the deity by Gaṇapati *alias Sāmanta* Bhīma, described as a *vaidya-mukhya*. No. B records the excavation of the sacred temple and a tank by Śāttaṉ Gaṇapati *alias* Pāṇḍi-Amṛta-maṅgalva-araiyaṉ, described as a *vaijya* (Skr. *vaidya*), a resident of Karavantapura and the *Mahāsāmanta* of the king Mārañjaḍaiyan in whose sixth regnal year the record is dated. It further records that the shrines for Durgādevī and Jyeṣṭhai were caused to be excavated by Nakkan Korri, the wife of Śāttaṉ Gaṇapati.

These two records studied together reveal the fact that they deal with the same subject-matter, one in Sanskrit and the other in Tamil with some additional details. The shrines for Śambhu, Durgā and Jyeṣṭhai having been excavated, the inscriptions point out, the god Śambhu was consecrated in the month of Taiṣa (December 22nd-January 19th) in the sixth year of the Pāṇḍyan king Mārañjaḍaiyan, which fell in Kali 3874 (773-74 A. D.). This, when studied alongwith the Anaimalai inscription of this king, indicates that Mārañjaḍaiyan, the same as Varaguṇa I, must have begun to rule sometime between December 22, 767 A. D. and November 4, 768 A. D.

A study of the inscriptions and the sculptures at the place also shows that the poems of Paripāḍal, generally grouped with the Sangam classics, describing Subrahmaṇya or Murugan, should be assigned to a date much later than the date (773-74 A. D.) of these foundation inscriptions.

Like Śāttaṉ Gaṇapati of these records, some other chiefs under Mārañjaḍaiyan, identical with Parāntaka Neḍuñjaḍaiyan, also hailed from the *vaidya* community of Karavantapuram and the words *maṅgala* and *araiyan* forming part of their titles and occurring as a distinguishing feature of their names are confined to his reign.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 114–17

Lahiri, Bela

IMPACT OF FOREIGN TRADE ON COINS OF ANCIENT INDIA

The fortunes of India's trade with the outside world is reflected in coinage, because a good currency system is the handmaid of trade and commerce. Thus, India's trade with the Roman empire is manifest from a number of hoards of Roman gold coins in India. Consequently, India came to be known for its gold. But even though it was famous for gold, it is curious that the earliest extant coins of India are not of gold but of silver which also was rare in India.

The influx of Roman gold coins in India is reflected in the Kuṣāṇa coinage. The Kuṣāṇas were the first to adopt gold as a standard currency in India. Their currency was based on the Roman standard. The Gupta gold issues also were first struck on the Roman standard and later on the indigenous *suvarṇa* standard.

India was not famous for silver. But all early Indian coinage is mostly of silver. However, in the post-Mauryan period, silver appears to have been sparingly used for coinage. This may be due to the dwindling supply of silver from the northwest.

Lastly, it is interesting to note that the names of foreign coins were sometimes Indianized. Thus, *dramma* and *dīnāra* were derived from the Greek *drachm* and the Roman *dinarius*, respectively. Both the names occur in various epigraphs and literary texts of the Gupta and the post-Gupta periods.

—*QRHS* Vol. V No. 4, 1965-66, pp. 194-98

Mahalingam, T.V.

THE PULLUR PLATES OF NANDIVARMAN II PALLAVAMALLA, YEAR 33

This set of nine copper-plates was found in May, 1939 in the village Pullur in the Polur tāluk of the North Arcot district, Madras State, while excavating the *ardha-maṇḍapa* portion of the small Viṣṇu temple there, now dilapidated and in ruins. The record is partly in Sanskrit written in Grantha characters and partly in Tamil language and script. The script is of an ornamental variety, and paleographically may be assigned to the 8th century A.D. to which period the inscription belongs.

The object of the inscription is to record that the Pallava king Nandivarman II Pallavamalla granted four villages clubbed together into one unit and renamed Nayadhīramaṅgalam after the king's surname Nayadhīra to one hundred and eight Brāhmaṇas at the requst of Avanicandra Yuvarāja, the lord of Vilvalapura and devoted to the Pallavas.

The inscription states that the orders of Nandivarman were obeyed by the Kerala, Cola, Pāṇḍya, Mālava, Kalabhra, Bāṇa, Āndhra, Saindhava, Śāntavaṅkuravara, Gaṅga and Kadamba kings. This is but a conventional account given by the court poet. But Nandivarman's long reign of sixty-five years was eventful and involved him in frequent warfare, and in these wars he was ably helped by his famous general Udayacandra, who, in the Udayendiram grant of the same king dated in his 21st regnal year, is described as the lord of Vilvalapura. Avanicandra Yuvarāja of the present inscription was evidently the son and heir-apparent of Udayacandra and in the 17th regnal year of Nandivarman's son and successor Dantivarman, indicating that Avanicandra served the Pallavas for not less than fifty years.

Nayadhīramaṅgalam was granted as *brahmadeya*. The term *brahmadeya* is generally assumed to stand for a tax-free gift of land and village to Brāhmaṇas. But the list of *parihāras* in this inscription includes non-payment of tax for a period of twelve years, indicating that the *brahmadeya* villages also had to pay some tax, though not from its inception, at least after some years. Evidently such villages had ordinarily to pay only the land-revenue due to the state and not the other dues payable to the local authorities or assemblies. That they were free to conduct their own business without any outside interference is clear from the prohibition contained in the present grant that the district officer (*nāḍukāppān*) and the headman should not enter the village, and the stipulation that the functions of such officers should be performed by the donees and their descendants.

The present inscription indicates that the Jaina monks were expected to pay taxes for their temples and for carrying their water-pots in slings and for performing the ceremony of plucking out their hair. The Jaina population of the place seems to have taken to the profession of refining gold which was liable to taxation.

The author discusses in detail the meanings of several Tamil expressions occurring in the grant.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 144–63

Mirashi, V.V.

ANDURA PLATES OF GOVINDA IV, ŚAKA 851

The three copper-plates comprising this inscription were discovered in July, 1962 at the village Andura in the Balapur tāluka of the Akola district in Vidarbha. The inscription consists of sixty-nine lines and is, on the whole, well-preserved. The seal has a squatting figure of *Garuḍa* in relief on a countersunk surface flanked by Gaṇapati and Pārvatī on proper right and left, respectively.

The characters are of the Nāgarī alphabet, regular for the period to which the present grant belongs. The record is written in Sanskrit, partly in verse and partly in prose. The eulogistic portion is identical with that of the Cambay plates of Govinda IV with the exception of only two verses.

The inscription is of the Rāṣṭrakūṭa king, Govinda IV. Its object is to record the grant of the village Elaurī included in the territorial division of Vaḍanera-300 to eight Brāhmaṇas on the occasion of the *Tulāpuruṣa-mahādāna* which Govinda IV made on Wednesday, the fifth *tithi* of the dark fortnight of Pauṣa in the Śaka year 851, when the current cyclic year was Vikṛta and the moon was in conjunction with the Uttara Phālgunī *nakṣatra.* The date corresponds to 23rd December, 929 A.D. It is also stated that Govinda IV performed at the same time some other *mahādānas* such as *Hiraṇyagarbha, Ubhayamukhī, Gosahasra* and *Kalpavṛkṣa* for the religious merit of his queen Bhāgiyavvā who belonged to a Cālukya family.

Next, the author suggests some correction to D.R. Bhandarkar's interpretation of some of the verses of the Cambay plates which are also found in this inscription. Thus, he points out that verse No. 12 simply states that the enemies of Akālavarṣa (Kṛṣṇa II), being terrified by his valour, abandoned their swords and shields. He does not agree with Bhandarkar who thought that there is *a double entendre* (*śleṣa*) in the words *kheṭaka* and *maṇḍalāgra* and took the verse to mean that the enemies of Kṛṣṇa II abandoned the city of Kheṭaka (*i.e.*, Mānyakheṭa) alongwith the leaders of their circles.

As for Bhandarkar's identification of Kālapriya mentioned in verse No. 18 with the temple of Mahākāla at Ujjain, the author thinks that the extant epigraphic and Purāṇic evidence indicates that Kālapriya was the ancient name of modern Kālpī on the southern bank of the river Yamunā.

Verse 21 of the inscription states that Govinda IV did not practise ignominious cruelty with regard to his elder brother, even though he had power to do so, that he did not earn infamy by illicit intercourse with the wife of his brother, that he did not resort to actions befitting evil spirits and devoid of considerations of purity and impurity, and that he was called Sāhasāṅka by dint of his liberality and unparalleled daring. The interpretation has puzzled scholars. Historians like R.G. Bhandarkar, D.R. Bhandarkar and A.S. Altekar have taken this verse to indicate that there were ugly rumours that Govinda IV had caused the death of his elder brother Amoghavarṣa II and committed incest with the latter's wife. The present author shows the untenability of this interpretation and points out that the author of this stanza really intended to announce to the subjects that his patron, Govinda IV, was greater than Candragupta II Vikramāditya, also known as Sāhasāṅka. Thus, the poet pointed out that whereas Candragupta II killed his brother, committed incest with the latter's wife and took recourse to black magic, no such act was committed by Govinda IV and that the latter was equal to Sāhasāṅka only as regards liberality and unrivalled daring. This idea is also found, though only partially, in verse 48 of the Sanjan plates of Amoghavarṣa I.

In the end, an attempt is made to identify some of the localities mentioned in the inscription.

—*EI* Vol. XXXVI Pt. 6, April 1966, pp. 257–72

Mirashi, V. V.

JAMBGAON PLATES OF INDRA III,ŚAKA 836

The set of three copper-plates bearing this inscription, consisting of 67 lines, was discovered at Jambgaon in the Gangapur tehsil of the Aurangabad district in the Marathwada division of the Maharashtra State. The seal, which is square, bears in relief, on a countersunk face, the figure of *Garuḍa*, squatting on a lotus-seat and facing full front and holding in each hand a hooded serpent which appears to entwin his waist, together with Durgā, Gaṇapati and other symbols. The characters belong to the northern alphabet, and the language is Sanskrit, verse and prose.

It aims at recording that when the Rāṣṭrakūṭa king Indra III had gone to Kurundaka for the *paṭṭa-bandha* (coronation) ceremony, he granted the village Khairondhī near Paiṭṭhāṇa (Paithan) to a learned Brāhmaṇa. The grant is dated in the expired Śaka year 836, the cyclic year Yuvan, Friday, the 7th of the bright fortnight of Phālguna, corresponding to 24th February, A. D. 915. Most of the verses found in this inscription are the same as those in the Bagumra plates of Indra III, only seven out of 39 verses being new and these, too, not containing anything of historical value. But the author tries to reinterpret some of the verses which are already very well-known and offered the following suggestions :—

(1) Verse 3 actually compares Indra III with Viṣṇu (Upendra) in his *Vāmana* or Dwarf incarnation. The compound *apahṛta-Bali-maṇḍala* may be taken to mean one who had deprived the demon Bali of his dominion, which agrees with the tradition of *Vāmana* divesting Bali of his dominion and thrusting him to *Pātāla*. But this also appears to contain a covert reference to the defeat and the annexation of the territory of the contemporary Bāṇa king. The Bāṇas called themselves Māvali or Mahābali and traced their descent from the demon king Bali. This feat, which was the most important event in the early part of the political career of Indra III, is mentioned in verse 27 also which states that king Indra had exterminated with ease a king named Meru, but was not puffed up with pride even though he had surpassed Upendra (Viṣṇu) who had raised merely the Govardhana mountain. Following S. N. Majumdar, the author identifies the Bāṇa king Meru, defeated by Indra III, with Vijayāditya II Prabhameru, the son

of Vikramāditya I Jayameru Bāṇavidyādhara. At this time, the Bāṇas had conquered the region round Pali in Chhattisgadh. By conquering Prabhameru Indra III annexed this territory.

(2) D. R. Bhandarkar's suggestion that verse 6 describes Dantidurga's conquest of the lowermost, *i. e.*, southern country, Madhyadeśa, and the city of Kāñcī in a chronological order does not appear to be correct. The wording of the verse seems to have been suggested rather by the *double entendre* on the words *madhya-deśa* and *Kāñcī* than by any sequence of Dantidurga's conquests.

(3) Dhruva-Nirupama is stated to have wrested white umbrellas from the lord of Kosala and a king of North India. The Kosala (Chhattisgadh) king may be identified with a Nala chief, while the king of North India may be either Vatsarāja of the Pratīhāra dynasty or the Pāla king Dharmapāla.

(4) D. R. Bhandarkar's suggestion that verse 14 refers to the devastation of Stambapura, modern Tāmralipti or Tāmluk, by Amoghavarṣa I is far-fetched, for Amoghavarṣa is not known to have raided Tāmluk in the Midnāpur district of Bengal.

(5) The author of this grant Trivikramabhaṭṭa, son of Nemāditya, has been correctly identified with the homonymous author of the *Nalacampū*. He evinces detailed knowledge of the regions, mountains, rivers, cities, temples and *āśramas* of Vidarbha. It suggests that he may have originally hailed from this country. He cannot, however, be identified with the homonymous author of the *Madālasacampū* which is much simpler in style and has not the characteristics of the *Nalacampū*.

—*EI* Vol. XXXVI Pt. 6, April 1966, pp. 223–38

Mirashi, V. V.

SOME MORE KṢATRAPA COINS FROM VIDARBHA

Recently three coins of the western Kṣatrapas have been found at Basim (ancient Vatsagulma). These coins are described in the present paper. The kings represented by these coins are Bhartṛdāman, Viśvasena and Rudrasena III.

This new series of coins carries the line of the Kṣatrapas to the time of Rudrasena III, who flourished in the period from 348 to 378 A. D. This period fell in the reign of the Vākāṭaka king Pṛthvīseṇa I.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 94–96

Mukand Rao, N.

PUNCH-MARKED COINS

A new series of varieties and combinations of symbols on the punch-marked coins are discussed here. A list of symbols usually occurring on the punch-marked coins is given alongwith the reverse and obverse peculiarities. These are clearly indicated, with special reference to some specimens, and are adequately illustrated.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 21–23

Mukherjee, B. N.

A NOTE ON AN UNNOTICED KṢATRAPA COIN

A coin in the cabinet of the Indian Museum, Calcutta indicates the existence of a Kṣatrapa during the regin of Mahākṣatrapa Rudrasena III, whose known dates are the years 270-273 and 282–301 (*i. e.*, A. D. 347–348 to 350–351 and A. D. 359–360 to 378–379)

On the obverse of the coin is the head of the king. Behind is the date 200 (+) 70. On the reverse there is a three-arched *caitya* and other usual symbols. The long circular legend reads *(Svāmī) Rudrasenaputrasa rājño Kṣatra (pasa)*.........

Although the name of the Kṣatrapa cannot be definitely read on the coin, it is well-known that in the years 270 Rudrasena III ruled as Mahākṣatrapa. The Kṣatrapa, who appears to have been a son of Svāmi Rudrasena III, ruled under him as a Kṣatrapa in the year 270.

The Mewasa stone inscription of the (so-called Kalacuri) year 130 indicated that Rudrasena III or his father Mahākṣatrapa Rudradāman II ousted the family of Jīvadāman II.

As only one coin of Rudrasena III's son is now known and that too after a long period of the Kṣatrapa specie, the author suggests that the ruler in question reigned only for a short time.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 233–35

Pandey, M.S.

SOME FRESH LIGHT ON THE HĀTHĪGUMPHĀ INSCRIPTION

The Hāthīgumphā inscription of Khāravela has hitherto been studied from the point of view of political history. But it is worth studying even from the topographical standpoint, so far, at least, as Magadha is concerned. The author has discussed (1) the importance of Rājagṛha and

Gorațhagiri which Khāravela attacked during his first expedition and (2) the conspicuous non-mention of Pāṭaliputra in his record.

Attention has been drawn to the following possibilities :

(1) That Khāravela avenged himself by sacking the old capital of Magadha;

(2) That the name of Pāṭaliputra has been omitted due to the mistake of the scribe, or for the inability of Khāravela to have time enough to proceed against the same, because the yavanarāja was marching towards the east;

(3) That Khāravela, being a devout Jaina, sacked Gorațhagiri owing to his religious intolerance, for it was a centre of Hinduism and Buddhism;

(4) That the Barābar Hills (Gorațhagiri) were natural fortifications and were used as a cantonment and a garrison to check any invasion from the south against Pāṭaliputra, wherefore Khāravela thought it better to destroy Gorațhagiri before advancing further north;

(5) That Pāṭaliputra, having lost all her former glory and fame, had, therefore, no charm to invite Khāravela and lastly,

(6) That Magadha was at that time under some local rulers whose names ended in *Mitra*, as corroborated by recently discovered epigraph in Patna.

– *JBRSP* Vol. XLIX Pts. 1–4, 1963, pp. 25–27

Pandya, A.V.

A FIND OF KṢATRAPA COINS FROM DEVĀ IN GUJARAT

During the course of a digging at village Devā in the Kheda district of Gujarat, some coins of the western Kṣatrapas were discovered. Out of these, 9 coins bearing the names of the rulers are noticed here.

The discovery has brought to light the coins of king Vijayasena for the first time in Gujarat proper. It has also carried back the antiquity of village Devā to about the beginning of the Christian era.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 96–97

Parmar, B.M.S.

ĀDIVARĀHA COINS

Nine coins made of alloyed silver are described here. The coins are irregular in shape and are not in a good state of preservations.

On the obverse of the coins is the figure of the Boar incarnation of Viṣṇu and on the reverse is the usual legend 'Śrīmadādivarāha'. These coins were issued by Ādivarāha Bhoja of the Gurjara-Pratīhāra dynasty.

—*JNSI* Vol. XXVI Pt. 2, 1964, p. 240

Pathak, V.S.
A SEALING OF THE *ĀTHARVAṆIKA-CARAṆA*

An oval terracotta sealing was discovered in the Rajghat excavations of 1961. The sealing contains only one impression, encircled by a reel border. The upper two-third of the flan shows a horse-faced standing human figure with horns and drooping long ears. He holds in the extended left hand an indistinct object (resembling a conch), and in the right an attribute almost wholly obliterated, bearing some faint impressions of an *akṣamālā* (?). The human figure is flanked by two *maṅgala-ghaṭas* with foliage and coconut at the top. Below is a two-storied pedestal. The legend at the bottom is *Ātharvaṇika-caraṇa*.

The author identifies the horse-faced human figure as *Atharvaveda* on the basis of various literary references. References to the *Ātharvaṇika-caraṇa* are found in the Basim copper plate of Vindhyaśakti II of the Vākāṭaka dynasty and in several medieval inscriptions.

The seal was prepared in South India in the 6th century A.D.

Methods of sealing documents are mentioned in ancient literature. On documents, written in metal, a metalic sealing was affixed by means of a ring. The second mode was to get the impression of seal in ink by stamping it on the object. The third method was to affix terracotta sealings on documents, and here different methods were employed. Occasionally, wooden tablets were used as envelopes for documents. They were tied with strings and over the knot a terracotta sealing was fixed.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 214–21

Prabhu, M.M.
ĀLUPA COINS

So far a type of coins with the legend Śrī Pāṇḍya Dhanañjaya has been attributed to the Pāṇḍya dynasty of Madurā. These coins bear on the obverse the figures of two fishes under a conopy, flanked on either side by various devices, such as conch, fly-whisk, lamp-stand and water pot. The legend in three lines written in Nāgarī or Kannaḍa occurs on the reverse.

Similar coins are preserved in the Madras Museum, the British Museum, London and in several other museums.

In the dynasty of the Pāṇḍyas of Madurā no king named Dhanañjaya is known. No references to this king are found in inscriptions or in literature. All the coins which have been attributed to the Pāṇḍyas of Madurā bear legends in Tamil and not in Nāgarī or Kannaḍa.

After discussing the problem of attribution, the author feels that the coins bearing the legend Śrī Pāṇḍya Dhanañjaya cannot be attributed to the Pāṇḍyas of Madurā.

The coins with this legend have been recovered from Mangalore, Udayavara and Barkur. All these places were capitals of the Ālupa rulers at various times. The coins illustrated in the paper, including those in the British Museum, are assigned by the author to the Ālupas of Alvakheda or Tuluva. The author also gives the dates to the coins under discussion. An unpublished coin of king Jagadekamalla is also described in the paper. It was probably issued by the Hoyasala king Vīra Narasiṁha II who bore the title 'Jagadekamalla'.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 53-60

Ramayya, S.

THE ELECTRUM COINS OF VIKRAMĀDITYA I, THE CĀLUKYAN EMPEROR OF BĀDĀMĪ

The author described the three electrum coins in his cabinet. All these are of the same pattern, shape and size. The obverse and reverse contain a number of emblems and are inscribed.

The obverse of the coins shows in the centre the figure of a big boar with two thick legs, snout and a heavy tail. In front of the boar there appears to be a lamp. About the boar's figure is seen a crescent-like object and to its left there are some lines which may indicate the sun. There are two inscriptions on this side.

On the reverse is depicted a standing male figure. The hands are outstretched. There are a few symbols on this side resembling a peacock feather or spear and a serpent. The male figure can be identified as Kārttikeya.

As regards inscriptions, *Vikrama* and *Mahārāja* can be clearly read. On the flat rim of the disc below the legs, some letters are visible, which can be read as *Śrī*, *Vi* and *Kra*.

Thus the entire legend reading as Śrī Vikrama Mahārāja indicates that the coins were issued by Vikramāditya I of Bādāmī.

—*JNSI* Vol. XXVI Pt. 2, 1964, 243-46

Ramayya, S.

A THIRD SILVER PORTRAIT COIN OF VĀSIṢṬHĪPUTRA SĀTAKARṆI

The silver coins of Sātavāhana rulers, known so far, are quite few. They are known to have been issued by four rulers of this dynasty. The new coin described in the present paper has the legend *Satahaniṣa Vahittipu Kaniṣa Thiru Hatakanisa.*

The author feels that *Thiru* is a Tamil word meaning 'wealth'. In the first century A.D. this word was used in the sense of 'exalted', almost equivalent to Sanskrit *Śrī.* The author opines that the issuer of this silver coin, Vāsiṣṭhīputra Sātakarṇi, was the younger brother of Vāsiṣṭhīputra Pulumāvi.

—*JNSI* Vol. XXVII Pt. I, 1965, pp. 32–35

Ramayya, S.

ON AN UNIQUE GOLD COIN OF VIKRAMĀDITYA I OF THE WESTERN CĀLUKYA DYNASTY OF BĀDĀMĪ

The author, after giving a short account of different dynasties of the Cālukyas, describes a gold coin of king Vikramāditya I of Bādāmī (655-680 A.D.).

The coin bears on the obverse four symbols and the legend *Śrī Vikrama* written twice. The reverse shows a standing male figure and several symbols. The legend *Śrī Vikrama* is repeated on this side also.

The reverse figure is identified with god Kārttikeya by the author.

—*JNSI* Vol. XXVII Pt. I, 1965, pp. 46–52

Ramayya, S.

AN UNIQUE SĀTAVĀHANA COIN OF SĀTA MEGHAVASTHI

The author discusses the history of the Sātavāhana dynasty based on their coins. He then describes a rectangular copper coin of king Meghavasthi preserved in his cabinet.

The obverse of the coin bears the lower part of an elephant figure and a few symbols. The Brāhmī legend reads *Hatamekasa*. The reverse indicates a big Ujjain symbol and other devices.

The author tries to identify the ruler of this coin with the ninth Āndhra king mentioned in the *Matsya-purāṇa* list. In the list, the king is called Sātakarṇi Meghavasthi. He is assigned to about 110 B.C.

—*JNSI* Vol. XXVII Pt. I, 1965; pp. 91-94

Ranade, P.V.

A COPPER COIN OF WIMA KADAPHISES DISCOVERED IN AURANGABAD

A copper coin of Wima Kadaphises was recently found in the Aurangabad city. The obverse side of the coin shows the king sacrificing at the altar. A trident and a club are also shown. On the reverse of the coin is the figure of Śiva facing, holding a trident. The bull, Nandi, is also there.

Dealing with the antiquity of Aurangabad, the author says that this is the first Kuṣāṇa coin to be discovered in this region. He feels that the coin calls for a fresh appraisal of the relations between North India under the Kuṣāṇas and Dakṣiṇāpatha under the Sātavāhanas.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 228-31

Rao, U.S.

A NEW YAUDHEYA MINT

A ruined site, about 5 miles east of the Bhiwani town in Haryana, has yielded a number of clay-moulds bearing in Brāhmī script the legend *Yaudheyānām*. They also bear the portrait of a humped bull. The site was a mint-town of the Yaudheyas in the Ist century B.C. Several Yaudheya copper coins have also been found here.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 85-87

Rao, Uttam Singh

A RARE COPPER COIN OF HUVIṢKA

A big hoard consisting of about five hundred copper coins of the Imperial Kuṣāṇas was discovered in the Patiala district of Punjab. The coins are generally rusty and the legends partly visible. The hoard consists of large size copper issues of Wima Kadaphises and Kaniṣka along with a single coin of Huviṣka.

The obverse and the reverse of the coin of Huviṣka are described. On the reverse is shown the figure of goddess Nanā. There is an encircling garland from her head to hips.

The coin, according to the author, was struck and put into circulation in the beginning of Huviṣka's reign.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 231–33

Ritti, Srinivas and Gopal, B.R.

BANNIGOL INSCRIPTION OF TRAILOKYAMALLA VIJAYĀDITYA, ŚAKA 947

The inscription is engraved on a stone slab set up at the village of Bannigol in the Lingsugur tāluk, Raichur district, Mysore State. The language and the alphabet are Kannada, and the paleography and orthography are of the period of the record, *i.e.*, early part of the 11th century A.D. It is dated Śaka 947, Krodhana, Āśvija śu. Saptamī, Friday, regularly corresponding to 1025 A.D., October 1, Friday.

The record is a royal decree (*saṁsthā-patra*) enjoining some officers to collect revenue at specified rates on different types of lands issued by Trailokyamalla Vijayāditya, who is said to have been ruling from his capital Moraganūr (modern Madinur, Koppal tāluk, Raichur district).

Vijayāditya of this inscription is evidently identical with the Eastern Cālukya king Vijayāditya VII, a son of Vimalāditya and step-brother of Rājarāja I. When Rājarāja I secured the throne and ruled over the Eastern Cālukya kingdom with the help of Rājendra Coḷa of the Coḷa dynasty, Vijayāditya VII sought the help of the later Cālukya king Jayasiṁha II for overthrowing Rājarāja I. Probably between 1222 A.D. the date of Rājarāja I's coronation, and 1231 A.D., when Vijayāditya VII defeated his adversary and had himself crowned, Vijayāditya took refuge under Jayasiṁha who made the Eastern Cālukya prince the governor of a province befitting his status. After regaining the Eḍedore province from the Coḷas in 1224 A.D., he must have appointed Vijayāditya the governor of the area round about Moraganūr which was a part of the Eḍedore country.

Trailokyamalla was a title of Jayasiṁha II, and Vijayāditya probably took this *biruda* from him.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 118–20

Sadhu Ram

TWO INSCRIPTIONS FROM RAMPURA, SAṀVAT 1664

The two inscriptions, one engraved on a pillar set up on the north-eastern corner of a step-well (No. A) and the other on a large stone-slab built into the wall of the same well (No.B) are found in the village Rampura, Mandasor district, Madhya Pradesh, situated at about 23 miles north-west of Garoth Railway Station. The script is Nāgarī and the language Sanskrit, influenced by the local dialect. No. A is dated Vaiśākha śu. Saptamī, Thursday, Vikrama 1664, corresponding to 23rd April, 1607 A.D., while the date of No. B, which is damaged, seems to be Vaiśākha su. 15, Vikrama 1664, corresponding to 30th April, 1607 A.D. The object of these inscriptions is to record the excavation and consecration of a step-well in question by one Padārtha, son of Jīva, grandson of Joga (Yoga) and great-grandson of Nāthū, and great great-grandson of Padārthaka. Padārtha, the hero of these records, had a younger brother named Nāthū. The step-well is still called Pattu-Shāh ki Bāvarī, the step-well of the minister Pattu (padārtha).

Joga, a responsible officer of Acala, probably grandfather of Durga of the Candrāvata family, is said to have encountered the ruler of Gujarat (Śakapa), probably Muzaffar Shāh II, at the border of Meḍapāṭa (Mewar) and compelled him to flee and seek refuge with one Pratāpa.

Padārtha, who excavated the step-well, was the finance minister of Durgabhānu of the Candrāvata family and prime-minister of Durga's son, Candra. Durgabhānu, we are told, dug a beautiful tank at Rampura probably known as *Durgasaras*, and a lotus-pool to the east of Ujjayini by damming up the river Piṅgalikā ; he performed the *tulādāna* ceremony and distributed costly gifts to Brāhmaṇas at Piśācatīrtha ; he brought glory to the emperor of Delhi (*i. e.*, Akbar) by capturing the fortified village Ahillaka (modern Alhad) and put to flight the advancing hordes of the Sultan of Gujarat ; he made a gift of one thousand cows to the Brāhmaṇas at Rampura and left for Madhu (Mathurā) to make over more gifts to Brāhmaṇas on the occasion of a solar eclipse. Durga's son, Candra, is said to have defeated a Mohammadan king Turati and also to have conquered the hostile kings of the west and several Mohammadan generals.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 121–30

Sakaria, Badariprasad

KAVI DURASĀ ĀḌHĀ KĪ PĪTALA-MŪRTI KĀ LEKHA (THE BRASS IMAGE INSCRIPTION OF POET DURASĀ ĀḌHĀ)

An article entitled 'Cāraṇa kavi Durasā Āḍhā kī Pītala-Mūrti' written by Agarchand Nahata was published in *Rajasthan Bharati*, Vol. III, No. 3–4. The article throws light on the two brass image inscriptions in the Acaleśvar Mahādeo temple at Mt. Abu. According to the conclusions, derived by Nahata, the first image was placed in the temple by poet Durasā Āḍhā in honour of some Ḍaḍaḍhīra *cāraṇa* and the second image, which is of Durasā Āḍhā himself, was most probably installed by the wife of the poet in commemoration of her husband. According to the author of the present paper, the above conclusions of Nahata are based on misreading and wrong interpretation of the inscriptions. Several words in the inscription on the first image have been wrongly read or left out and a complete line has been missed in the inscription on the second image. The author furnishes correct reading of the records and concludes that both the images were placed by the poet Durasā Āḍhā himself. The correct reading makes it clear that the first image was not put in commemoration of some Ḍaḍadhīra *cāraṇa*, as Nahata presupposes.

—*Var*. Vol. IX No. 3, July 1966, pp. 7-11

Sarkar, H.

NĀGĀRJUNAKOṆḌA PRAKRIT INSCRIPTION OF GAUTAMĪPUTRA VIJAYA SĀTAKARṆI, YEAR 6

The green limestone pillar bearing this inscription, which was discovered at Nāgārjunakoṇḍa in the Guntur district of Andhra Pradesh in the course of the removal of the antiquities from the submergence levels to the new Museum premises, might have originally belonged to a pillared hall of a Buddhist establishment.

The inscription, comprising four lines, is written in Brāhmī characters of the 3rd century A.D., and the language is Prakrit. Paleographically, the present record is not far removed in point of time from the Ikṣvāku records of Nāgārjunakoṇḍa.

It opens with an adoration to the Best of Men, *i.e.*, the Buddha, and then gives the details of the date of the record as Vaiśākhī Pūrṇimā of the fourth fortnight of the summer season during the sixth regnal year of the king Gautamīputra Vijaya Sātakarṇi. No other information is given. However, the adoration portion and the mention of the Vaiśākhī Pūrṇimā, traditionally regarded as the day of the birth and the *nirvāṇa* of the Buddha, establish the Buddhist nature of the record which seems to have aimed at recording the gift of the pillar in question to a Buddhist establishment.

The present epigraph is important, firstly, because this is the solitary Sātavāhana record from Nāgārjunakoṇḍa, and secondly, because this is the only inscription of Gautamīputra Vijaya Sātakarṇi known so far. He may be identified with Vijaya of the Purāṇic list of Āndhra kings. The date of the inscription, *i,e.*, 6th regnal year, supports the Purāṇic tradition that he ruled for six years and proves the inclusion of Āndhradeśa in his dominions. It is likely that the city of Vijayapurī, the ancient name of Nāgārjunakoṇḍa, was originally founded by this Vijaya Sātakarṇi, and in view of this, D.C. Sircar's suggestion that Vijayapura was named because of its foundation in cyclic year Vijaya does not appear to be probable. The existence of a township at Nāgārjunakoṇḍa during the later Sātavāhana period is indicated by the discovery at that place of two hoards of coins exclusively belonging to the Sātavāhanas as also by the presence of pre-Ikṣvāku deposits at many a site in that area including the one below the Ikṣvāku rampart.

—*EI* Vol. XXXVI Pt. 6, April 1966, pp. 273–74

Sharma, Dashrath

VAIVASVATA OF THE HARAHĀ INSCRIPTION OF ĪŚĀNAVARMAN.

The Harahā inscription of the Maukharī ruler Īśānavarman makes a reference to king Aśvapati, who is said to have obtained one hundred sons from Vaivasvata.

On the basis of this inscription, the Maukharīs are regarded as belonging to the *Sūryavaṁśa.* The author points out that Vaivasvata of this inscription does not refer to Vaivasvata Manu, son of Sūrya. On the other hand, the word stands for Yama, who is also known as the son of Vivasvān. Yama is well-known to have granted Sāvitrī the boon of a hundred sons for her father Aśvapati.

—*JNSI* Vol. XXVII Pt. 1, 1965, p. 103

Shastri, A.M.

A FURTHER NOTE ON THE AUDUMBARA COINAGE

Coins of the Audumbaras are well known to Indian numismatists. But there has been divergence of opinion in regard to their correct attribution. The author has already shown (*JNSI* Vol. XXVI, pp. 157–61) that only three Audumbara kings, *viz.*, Śivadāsa, Rudradāsa and Dharaghoṣa are known from their copper and silver coins. Other rulers—Mahādeva, Rudravarman, Ajamitra, Bhānumitra and Vīrayaśas, believed by several scholars to be the Audumbara rulers, cannot be placed in the category of the three rulers mentioned above. This has been proved on a comparative study of the legends and coin-types.

The author thinks that the word *Mahādeva*, occurring on the coins of the three Audumbara rulers, should be taken to mean a devotee of Śiva. This indicates that the use of this Śaivite sectarian title was prevalent as early as 100 B. C.

The reverse of the Audumbara coin also gives an indication of the Śaivite leanings of the Audumbara kings. The reverse of the copper coins shows a Śiva temple with the *Paraśu-triśūla* motif.

On the reverse of the silver coins of king Dharaghoṣa, the figure of sage Viśvāmitra occurs. This figure is significant, as it establishes a connection between that sage and the Audumbaras, alluded to in the *Mahābhārata* and the *Kālikā-purāṇa*.

—*JNSI* Vol.XXVII Pt. 1, 1965, pp. 87–90

Shastri, A. M.

SUVARṆA IN KĀLIDĀSA'S *MĀLAVIKĀGNIMITRA*

The author examines here the view of S. C. Ray who has drawn some conclusions regarding the date of Kālidāsa on the basis of a reference to *suvarṇa* contained in the *Mālavikāgnimitra*. Ray feels that the reference to the use of gold coins in this drama tends to show that Kālidāsa would not be a contemporary of Agnimitra, the son of Puṣyamitra Śuṅga.

The author of the present paper points out that the gold coins were current in India long before the Śuṅga period. The numismatic evidence from the *Mālavikāgnimitra* does not has any relevance to the date of Kālidāsa.

—*JNSI* Vol. XXVII Pt. 1, 1965, pp. 99–101

Shastri, Krishna Chandra

VENGU KĀ APRAKĀŚITA ŚILĀLEKHA (AN UNPUBLISHED INSCRIPTION OF VENGU)

Adjacent to old Vengu, situated to the north of Chittorgarh, there is a tank between the temples of Nīlakaṇṭha and Nṛsinhadvāra which bears a twenty-one line inscription on a black stone. The inscription is in Mewarī language written in the Devanāgarī script of the Mudiyā type. It was inscribed in Saṁvat 1788 by Amrā of the Silāvaṭa caste.

Besides the particulars about the construction of the tank, the inscription gives a genealogy of the Rāvatas of Vengu, which is different from that given by Gauri Shankar Hira Chand Ojha in his *History of the Kingdom of Udaipur*.

The article under review reproduces the inscription.

—*Sod. Pat.* Vol. XVI Nos. 3–4, July-October 1965, pp. 81–84

Singh, Gauri Shankar

AŚOKA KE HĀLA MEN PRĀPTA ŚILĀLEKHA (THE NEWLY DISCOVERED INSCRIPTIONS OF AŚOKA

The paper gives the text and discusses the significance of the recently discovered Aśokan inscriptions at Kandahar, Aharaura and Delhi.

—*Sar.* Vol. LXVII Pt. 2 No. 1, July 1966, pp. 593–94

Sircar, D. C.

AHRAURA INSCRIPTION OF AŚOKA

Inscribed on a boulder at a distance of about a hundred yards from the temple of the goddess Bhaṇḍārīdevī in the village Ahraura in the Mirzapur district of Uttar Pradesh, this 11-line record is the thirteenth version of the Minor Rock Edict I of Aśoka known so far, twelve other versions having already been discovered at (1) Sahasram in Bihar, (2-4) Rupanath and Gujarra in Madhya Pradesh, (4) Bairat in Rajasthan, (5-10) Maski, Gavimatha, Palkigunda, Siddapur, Brahmagiri and Jatiṅga-Rāmeśvara in Mysore and (11–12) Erragudi and Rajula Mandagiri in Andhra Pradesh.

The great importance of the Ahraura version of the Minor Rock Edict I lies in the fact that it begins and ends differently from any of the other known versions. Although the earlier portion of this record is damaged rendering it impossible to determine the correct reading of this part, the reading of the concluding portion, which is of exceptional interest, is beyond doubt.

According to the author, the introductory portion of this inscription, much of which has been badly damaged, appears to have been different from that in the other versions, and it probably referred to a period of time in relation to an event in Aśoka's life. It is not impossible that the reference here was to the Kaliṅga war which led to Aśoka's conversion to Buddhism. The last sentence in lines 10–11 reads : *esa sāvane vivuthe* (*na*) (*du*) *ve sapaṁma-lāti-sati aṁ maṁce Budhasa salīle āloḍha*, which should be interpreted as 'this declaration is made by me as I am away on a tour of pilgrimage for 256 nights since the relics of the Buddha rose (*i. e.*, were caused by me to be installed on) the platform'.

Minor Rock Edict I is the only inscription of Aśoka which states that he set out on a long tour of pilgrimage (lasting for at least 256 days), in the course of which the edict was promulgated, and the Ahraura version is the only known Aśokan record which states that the pilgrimage was undertaken immediately after the installation of the relics of the Buddha on a platform, no doubt, for worship. This adds one more point to the evidence that Aśoka was a Buddhist and is also in agreement with the Buddhist tradition that Aśoka built numerous (*i. e.*, 84000) *stūpas* on the Buddha's relics. It is difficult to say whether the relics of the Buddha stated to have been installed by Aśoka in this edict were enshrined in the *Aśokārāma* at Pāṭaliputra ; but the possibility is there. It is also difficult to decide if the stone, bearing the foot-prints of the Buddha, installed at Pāṭaliputra where Aśoka used to offer worship daily and which was seen by Yuan Chwang, is the same as the *mañca* referred to in the present record.

—*EI* Vol. XXXVI Pt. 6, April 1966, pp. 239-48

Sircar, D.C.
BRĀHMĪ INSCRIPTION FROM GANGAPERURU

A stone pillar bearing a Prākrit inscription in Middle Brāhmī characters of the 3rd cent. A.D. was discovered at Gangaperuru (District Cudappah, Andhra Pradesh). It was edited and published by P.R. Srinivasan whose reading appears to be wrong.

The writer gives the correct reading of the inscription and shows that it was a memorial pillar raised by Ācārya (—) *rara* for his son, Śivadāsa, of the Bhāradvāja *gotra*, who died while fighting in connection with cattle-lifting.

—*IMB* Vol. I No. 2, July 1966, pp. 51–52

Srinivasan, K.R. and Srinivasan, P.R.
ATIYA INSCRIPTIONS FROM NĀMAKKAL

These inscriptions are found in the rock-cut cave temple dedicated to the god Raṅganātha at Nāmakkal (ancient Tiruvāraikkal in Elūr-nāḍu of north Koṅgu), a large town in the Salem district, Madras State. The characters are Grantha, and paleographically the inscriptions may be placed somewhere between 720 and 750 A.D. The four main inscriptions are in Sanskrit verse, defective in style and replete with errors of spelling. Labels are also in Sanskrit.

Inscriptions A and D are foundation records and mention the excavation of the cave temple called Atiyanātha (or Atiyendra-) Viṣṇu-gṛham by king Guṇaśīla, who, according to No. C, was also known as Soma and belonged to the Atiya family. No. B contains a list of gods, demi-gods and *asuras* connected with the principal deity, and these names, when checked with the figures carved on the walls of the sanctum round the reclining Viṣṇu, seem to tally almost, with only slight variations. Its iconographic importance can be hardly over-estimated.

The Atiya or the Adiyamān family to which king Guṇaśīla-Soma belonged ruled over the Tagaḍūr region of Tamilnad including Nāmakkal. Atiya is a Sanskritised form of the Tamil word Adiyan or Adigan, frequently met with in ancient Tamil literature and in inscriptions showing the important part that the members of this family played in the political affairs of Tamilnad. Guṇaśīla probably flourished sometime before *c.* 750, date supported by the paleography of the inscriptions.

The remaining nine-single-line inscriptions mention as many *birudas* and are interesting for their originality, because from amongst the countless *birudas* of the Pallavas, the only other dynasty which specialised in having a string of *birudas*, we find only one or two repeated here.

—*EI* Vol. XXXVI Pt. 4, October 1965, pp. 131–38

Srivastava, Balram

ECONOMIC SIGNIFICANCE OF ROMAN COINS

The literary evidence shows that Roman gold coins came to India in exchange, particularly of pepper. These coins have been found in quite large numbers in various parts of South India.

The conjecture that the Roman gold coins were melted by the Śakas and the Sātavāhanas does not seem to be based on strong grounds.

From the *Periplus* it is apparent that at Barygaza (Bharukaccha) exchanges of coins were made between Roman and Indian traders.

Numismatic evidence shows that the people of the Tamil country accepted the Roman gold and silver coins from the alien traders only as bullion. The State disapproved the use of Roman coins as currency. Government took serious note of all attempts by Roman traders to circulate their coins in Indian markets, which could affect the national economy.

The gold and silver Roman currency in Indian markets had only the bullion value.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 222–27

Thakur, Udendra

A STUDY IN COPPER COINS OF RĀMAGUPTA

The discovery of several types of copper coins bearing the name of Rāmagupta, written in the Gupta Brāhmī characters, has again revived the problem of Rāmagupta of the Imperial Gupta dynasty. Scholars like D.R. Bhandarkar, A.S. Altekar, P.L. Gupta. H.V. Trivedi and K.D. Bajpai believe in the historicity of this Rāmagupta, as known from the literary and archaeological sources, The last three scholars, mentioned above, have published the coins of Rāmagupta and they feel that these are the issues of Rāmagupta, the elder brother of Candragupta II, and not of any local ruler of Malwa.

The author of the present paper contradicts the above opinion. He vehementally asserts that it is the 'dogma' of these scholars that plays a greater part than an unbiased approach to the problem. His points against the theory of Rāmagupta are : (1) The literary references to the episode of Rāmagupta are indirect and vague. (2) No gold coin of Rāmagupta has so far been found. (3) The copper coins bearing the name of Rāmagupta are known mostly from Vidiśā and belong almost to one type. (4) The legends on these coins are written in Prakrit. They do not bear the bust of the king. (5) This type-coin of Rāmagupta did not exercise any influence on the coins issued by his successors. (6) The *garuḍa* symbol on the coins of Rāmagupta was a flexible one. (7) Paleography of the legends on these coins does not show that these are the issues of one period. (8) The coins are very much similar to the Nāga and local Malwa coinage.

In view of these points, the author feels that the coins bearing the name of Rāmagupta were local issues of either some petty chief owing allegiance to the Imperial Guptas or they were issues of the Mālavas.

—*JNSI* Vol. XXVI Pt. 2, 1964, pp. 162–70

Tripathi, R.R.

COINS WITH THE LEGEND *GADHIKANA* FROM KAUŚĀMBĪ

Two copper coins in the Allahabad Museum bear the Brāhmī legend *Gadhikana* in the script of the 3rd or the 2nd century B.C. A coin of this type bearing the same legend has been published by K.D. Bajpai in *JNSI* Vol. XXV, p. 19.

All these coins hail from Kauśāmbī. The author reads the legend as *Gadhikana* and feels that it should be interpreted to mean 'of the Gādhikas' (belonging to the Gādhi tribe).

The discovery of these coins from Kauśāmbī, according to the author, proves that the Gādhi tribe was somehow related to Kauśāmbī and Gādhipura or modern Kannauj. These Gādhis were the descendants of sage Viśvāmitra.

—*JNSI* Vol. XXVII Pt. I, 1965, pp. 84–85

Tripathi, R.R.

SOME COPPER SEALS IN ALLAHABAD MUSEUM

Ten interesting copper seals, deposited in the Allahabad Museum, are described and illustrated. One of these is uninscribed, whereas the rest bear inscriptions.

The uninscribed seal is in the shape of a ring. The devices engraved on it represent two deer, three taurines and *svastika* symbols. The seal appears to have a religious significance.

Other seals bear the names of individuals, such as Kauśika, Śrī Somila, Āryadatta and Śreṣṭhiputra Gopa.

Under the third category may be put one seal bearing the legend *Sagalasya*. The author feels that the seal probably belonged to the *Śākala Caraṇa* of the *Ṛgveda*. Another seal bears the name *Vachhasya*. The legend either denotes the *Vatsa gotra* or it refers to Vātsya, the name of a teacher mentioned in the *Ṛgveda*.

Under the last class are put the seals bearing the legends *Vāmaviṣṇu*, *Satasya* and *Vāgadhamasya*, respectively. These are purely religious seals.

—*JNSI* Vol. XXVII Pt. I, 1965, pp. 24–31

Venkataramayya, M.

A NOTE ON THE CHINNA-GANJAM INSCRIPTION OF GAUTAMĪPUTRA YAJÑA SĀTAKARṆI : YEAR 27

It is generally believed, on the authority of N. G. Majumdar, that the Chinna-Ganjam inscription of the time of Sātavāhana ruler Gautamīputra Śrī-Yajña Sātakarṇi contains, in its first line, in invocation to Bhagavat Vāsudeva and thus testifies to the spread of the cult of Vāsudeva-Viṣṇu in the south in the early centuries of the Christian era. But the present author, from his examination of the impressions as well as the original stone bearing the inscription, comes to the conclusion that there is no reference to Vāsudeva in this record.

The first line of this inscription commences with *Sidhaṁ namo bhagavato* and ends with *raño Gotamī*. In between these two beginning and concluding portions there are five letters in a damaged condition which are constructed by Majumdar as Vāsudeva with its declension left in doubt. But the author does not agree with this restoration and explains the whole affair as follows : 'The scribe, after inscribing *namo bhagavato* after *Sidhaṁ*, seems to have again repeated, by mistake, the same portion which he had already written before. So he seems to have tried to erase, and partially succeeded in erasing, the first three letters *namo bha* following *Sidhaṁ*. By the time he had erased these three letters, he seems to have further discovered suddenly that he had not correctly written the duplicated *namo bhagavato* in which he omitted the letter *ga*. So he quite naturally retained the first which was the correctly written *namo bhagavato* and wilfully erased the duplicated and incorrect portion *namo bhavato*.

The analogy of innumerable inscriptions at Nāgārjunakoṇḍa containing invocation to Bhagavat, *i.e.*, the Buddha suggests that the Bhagavat of the present inscription also might refer to the Buddha only. The recent discovery of an important Buddhist site on the borders of Chinna-Ganjam and Uppugunduru suggests that the present inscription is to be connected with that Buddhist establishment and the letters *dhāya* occurring at the end of the present record may be considered to refer to the Buddha worshipped at the Uppugunduru Buddhist *stūpa* site.

The author incidentally points out, following D.C. Sircar, that the word *vasasatāya* in the second line of the Chinna-Ganjam inscription means that the pious act recorded in the inscription was performed for 100 years' life of the king, and that in almost all instances, where this word occurs, the reading is clearly *basasatāya* and never *visasatāya* nor *vasasanāya* as read by Bühler and Vogel.

—*JIH* Vol. XLIII Pt. I, April 1965, pp. 241–44

V GEOGRAPHY

Gupta, P.
VIDARBHA AURA USAKE KUCHA PRĀCĪNA NAGARA (VIDARBHA AND SOME OF ITS ANCIENT TOWNS)

The article traces references to Vidarbha and some of its ancient towns like Kuṇḍinapura, Nandivardhana, Pravarapura and Vatsagulma in ancient literature.

—*VJ* Vol. XV No. 9, November 1966, pp. 14–17

Handa, Devendra
AGROHĀ—PUNJAB KĀ EKA PRĀCĪNA NAGARA (AGROHĀ—AN ANCIENT CITY OF PUNJAB)

Agrohā is a village in tehsil Fatahabad in the Hissar district of Punjab (now in Haryana). It is about fourteen miles to the north-west of Hissar on the Hissar-Rohtak road. A number of mounds exist to the north-west of the village. Of these mounds, the biggest is about 25 metres high covering about 650 acres of land. The name Agrohā is a corrupt form of the ancient name Agrodaka. According to local legends, the city of Agrodaka was founded by king Agra, the progenitor of Agrawala race. However, we come across any king of the name of Agra neither in the *Mahābhārata* and the *Rāmāyaṇa* nor in the Purāṇas. Ancient coins found from this place refer to the name Agrodaka, and the same is confirmed by the *Mahāmāyūrī, etc.*, also. The *Cullavagga* refers to the city of Aggalapura and the *Mahāvagga* refers to the city of Aṅguttarāya. These two names, according to Przyluski, refer to the city of Agrodaka. The Agara of Ptolemy is also probably the same as Agrodaka. The Jaina monk Lohācārya propagated his faith intensively at this place. During the Medieval Ages, Ziauddin Barni and Afif have referred to this place as a flourishing city. The mounds at this place were first excavated in 1889–90 by C.J. Rogers. It was excavated again in 1938-39. A number of coins, inscriptions and objects of daily use discovered during the excavations have thrown ample light on the history and culture of this city in the ancient period.

—*VJ* Vol. XV No. 8, October 1966, pp. 32–33

Handa, Devendra
JANAMEJAYA PĀRĪKṢITA AURA USAKĪ RĀJADHĀNĪ (JANAMEJAYA PĀRĪKṢITA AND HIS CAPITAL CITY)

The capital city of the king Janamejaya Pārīkṣita is referred to as Āsaṁdīvat. It is identified with Hastināpura. This is not correct.

Hastināpura was quite popular before Janamejaya Pārīkṣita. It is, therefore, less likely that the same place is referred to as Āsaṁdīvat. Besides, Āsaṁdīvat is not known as another name for Hastināpura. Yudhiṣṭhira refers to Āsaṁdī as one of the five villages. Certainly, he could not have asked for Hastināpura, the capital city of Duryodhana. Pāṇini refers to Āsaṁdīvat and Hastināpura as two different places.

Āsaṁdīvat can be identified with modern Āsaṁda near Kurukshetra. The evolution of the name, *viz.*, Āsaṁdīvat, Āsaṁdī, Āsaṁda is quite natural. The antiquity of Āsaṁda can be proved from the archaeological finds discovered there.

—*NPP* Vol. LXIX No. 4, Saṁvat 2021, pp. 34–50

Sharma, Dasharatha
ĀŚRAMA-PATTANA HĪ KEŚORĀYA-PAṬṬANA HAI (ĀŚRAMA-PATTANA IS KEŚORĀYA-PAṬṬANA)

After a critical study of the Jaina and Hindu religious texts and some of the historical works of the medieval period, the author concludes that modern Keśorāya Paṭṭana, about nine miles to the north-east of Koṭā in Rajasthan may be identified with ancient Āśrama-pattana. The place is situated on the bank of the river Chambal. The ancient name of the place continued at least till the time of the composition of *Hammīra-mahākāvya* of Nayacandra Sūri and *Surjanacarita* of Candra-śekhara, who was a contemporary of Akbar. Both these works refer to it as a holy place where the temple of Mṛtyuñjaya Mahādeva existed. It has been called Jambupatha Sārthavāhī in *Hammīra-mahākāvya* and Jambumārga in *Surjana-carita*. A place near the modern temple is still called Sambudvīpa and a fair is arranged there on the *Śivarātri* day every year. The place must have been very imporant from the point of view of trade. This is apparent from the terms *pattana* and *puṭabhedana* used, respectively for it in the *Hammīra-mahākāvya* and *Surjana-carita*. An ancient Jaina temple, still existing here, is called Bhui Devarā. The temple is constructed at a level lower than the surrounding area. The temple, according to the author, is the same as the famous temple of Muni Subrata Tīrthaṁkara referred to in *Catustriṁśikā* of Madanakīrti, *Bṛhaddravya-saṁgraha* of Brahmadeva, *Prākṛta Nirvāṇakāṇḍa* and *Apabhraṁśā Nirvāṇa Bhakti* by Udayakīrti. *Catustriṁśikā* hints to a clash between the Brāhmaṇas and the Jainas here. It is a holy place for the Jainas even now.

—*Ane*. Vol. XIX Nos. 1–2, April–June 1966, pp. 70–73

Shastri, Balarama
MAHĀBHĀRATAKĀLĪNA KACCHA (KACCHA AS KNOWN IN THE *MAHĀBHĀRATA*)

In the ninth chapter of the *Bhīṣma-parvan* of the *Mahābhārata*, Sañjaya describes Bhāratavarṣa to Dhṛtarāṣṭra. He refers to the kings, mountains, castes, rivers and *janapadas* of India. From these references, it is clear that Kaccha formed a part of India only.

—*Tri*. Vol. XI No. 5, February 1966, pp. 101-4

VI HISTORY

Arokiaswami, A.
YAVANAS IN TAMIL LITERATURE

The Yavanas are mentioned very often in ancient Tamil literature. They are described as strangers brought in the wake of trade, choosing their residence generally on the sea-shore. Usually, the term Yavana refers to a Greek. The kind of life they led in South India is exemplified in several poems of the Tamil, generally dated to the 1st century A.D. They are mentioned as merchants, who were interested in ivory, ebony, peacocks and spices of South India. Indians from the South were interested in the artistic products of Greece.

—*Ind.* Vol. III No. 2, September 1966, pp. 107–12

Awasthi, Ramasraya
KHAJURĀHO KE NIRMĀTĀ CANDELLA NAREŚA (CANDELLA RULERS, THE MAKERS OF KHAJURĀHO)

The temples of Khajurāho in the Chhatarpur district of Madhya Pradesh are famous for their architectural and sculptural wealth. The temples at this place were built by the rulers of the Candella dynasty who ruled between 9th and 12th century A.D. The author of the present paper traces a brief political history of the dynasty.

—*Trip.* Vol. XI No. 8, May 1966, pp. 36–40

Chowdhury, Abdul Monin
THE PĀLA EMPIRE AT THE TIME OF MAHĪPĀLA I (*C.* 995-1043 A.D.)

Mahīpāla I, on his accession, found the Pāla empire confined to southern Bihar, and in his early years, fought successfully with his enemies and recovered Rāḍha and northern Bengal from the Kambojas. There is no certainty about his suzerainty over south-eastern Bengal where the Candras had independent rule and even at the time of Rājendra Coḷa's invasion (1021–24 A.D.), Govindacandra was ruling there. The southern portion of western Bengal was in the possession of two other princes, Raṇaśūra and Dharmapāla. His Sārnāth inscription should be taken to record his religious activities in the famous Buddhist site and not his annexation of Banaras, for which further definite evidence is necessary. Towards the close of his reign, he succeeded in spreading Pāla authority in northern Bihar. So he must be given the credit for re-establishing Pāla authority over the original kingdom, except a portion of western Bengal.

—*JASP* Vol. XI No. 1, April 1966, pp. 17-31

Chowdhury, Abdul Momin

MAHĪPĀLA II AND THE REVOLT OF THE *SĀMANTAS*

The most important event in the reign of Mahīpāla II (1075-80) was the revolt of the *sāmantas* which resulted in his death and the loss of Varendra (northern Bengal) to the Kaivarta chief, Divya. This event formed the main theme of Sandhyākara Nandi's *Kāvya*, the *Rāmacarita* which now is the only source for detailed information on the subject.

The writer, in this paper, examines the literary evidence in order to verify the historical substratum contained in it.

—*JASP* Vol. XI No. 2, August 1966, pp. 153-61

Das Gupta, K.K.

THE MĀLAVAS

The Mālavas do not find mention in Pāṇini, but are mentioned by Patañjali who refers to them, while commenting on a *sūtra* of Pāṇini. They are frequently referred to in the literature of later period. Their earliest settlement, according to the Classical writers, was probably in the Sutlej and Ravi Doab at the time of Alexander's invasion. This, of course, has not been accepted by many scholars. But, that they were in the Panjab at a very early period is evident from the fact that a large part of South Panjab is even today known as Malwa. But as early as the time of the *Mahābhārata*, a two or three-fold classification of the Mālavas was known, *viz.*, the Mālavas of the eastern, northern and western regions.

The numismatic evidence points to eastern Rajasthan as the home territory of the Mālavas. This is also supported by epigraphical evidence. They were forced to acknowledge the supremacy of Samudragupta. But, at that time, they appeared to have moved forward in the adjacent areas of Central India. Their maximum expansion is attested by a late inscription which states that *Daṇḍanāyaka* Anantapāla, a feudatory of Cālukya Vikramāditya VI, subdued the *sapta-Mālava* countries up to the Himalayas, marking the last known stage of the tribe.

About 6000 coins of the Mālavas have so far been found and they are extremely helpful in the reconstruction of the history of the Mālavas. The paper gives a detailed classification of these coin-types along with their metrology, chronology and the interpretation of the legends on them from which information regarding economic and political conditions have been gleaned. The writer has concluded the account with a short note on the ethnology of the Mālavas.

—*OH* Vol. XIII No. 2, July-December, 1965, pp. 1–27

Dhannūsā, Nemacandra

SENAGAṆA KĪ BHAṬṬĀRAKA PARAMPARĀ (THE BHAṬṬĀRAKA-TRADITION OF SENAGAṆA)

Bhaṭṭāraka-*paramparā* of Senagaṇa requires modification. The order appears to have been divided from the time of Guṇabhadra (V.S. 1579) or Somasena (V.S. 1541). Vīrasena must have established the order at Kaṇaṭaka, and Yuktavīra and Māṇikasena followed it. Vīrasena must have started a new order during the time of Davasena (V.S. 1510). Guṇabhadra (of Vidarbha) was succeeded by Śrutavīra, Guṇasena, *etc.* Guṇasena was succeeded by Guṇabhadra (V.S. 1638), Lakṣmīsena (V.S. 1638–1647), Somasena (V. S. 1662), Māṇikyasena (V. S. 1654–1680), Somasena IV (V.S. 1658–1698), Jinasena, *etc.*

—*Ane.* Vol. XVIII No. 4, October 1965, pp. 153–56

Filliozat, J.

THE TWO AŚOKAS AND THE BUDDHIST COUNCILS

The problem of the two Aśokas of the Pāli tradition is one of the gravest in the history of Buddhism. The Pāli tradition places the Second Council under the first Aśoka, Kālāśoka, at Vaiśālī, one hundred years after the death of the Buddha and the Third Council at Pāṭaliputra under the second Aśoka, 236 years after the death of the Buddha. The shorter chronology places only one council at Vaiśālī or Pāṭaliputra, 100 years after the death of the Buddha under a unique Aśoka. The longer chronology is more reliable, because it is derived from the Pāli chronicles. It has been criticized by many scholars. But on an examination of various theories attacking this longer chronology, the writer shows that, on the basis of the evidence furnished by Tārānātha, it has to be believed that there were two councils under two Aśokas, at Vaiśālī and Pāṭaliputra, respectively. It should be noted here that Tārānātha's account is perfectly in accord with the Simhalese sources. It, therefore, seems plausible that Kālāśoka is the same as Kākavarṇin of the *Aśokāvadāna* and Nandin of Tārānātha. At the same time, Tārānātha also knew simultaneously both Nandin and Aśoka Maurya, as did the Pāli sources the two Aśokas, *i.e.*, Kālāśoka and Aśoka Maurya. From this it follows that the real hypothesis of the existence of two councils under these two different kings becomes considerably reinforced. It has, therefore, to be admitted that the sources that knew only one of these kings and only one council are not to be relied upon.

In the end the writer explains, on the basis of Purāṇic evidence and the *Aśokāvadāna*, that Kālāśoka has to be identified with Nandin.

—*IS* Vol. VII Pt. 2, January-March 1966, pp. 129–34

Jain, K.C.

HISTORY OF CANDRĀVATĪ

Candrāvatī, situated near Mt. Abu on the bank of the river Banas in Rajasthan, is an ancient city. Its old names were Caḍḍāullī, Caḍḍāulī, Caḍuālī, Caḍḍāvalī, Candrāvaī and Candrāvatī. In its heyday, it was an extensive town, and the modern villages of Dattāṇī, Kiverlī, Kharāḍī and Śāntapura formed its wards. The old ruins like temples, gateways, *toraṇas* and sculptures scattered over an extensive area bear testimony to its past glory. It enjoyed considerable importance from the 10th to the beginning of the 15th century A.D. During this long period, it was successively occupied by the Cahamānas of Nadol, the Paramāras, the Caulukyas of Gujarat, the Vaghelas and the Devaḍā Cauhānas. In 1425 A.D. the Devaḍā Cauhāna chief Sāhasamala transferred his capital from Candrāvatī to Sirohi.

Candrāvatī was also a pilgrimage centre and is mentioned as such by several Jaina authors like Siddhasena Sūri, Jinaprabha Sūri, Megha, Somadharma and Śīlavijaya. Some of these authors refer to the existence of an exceptionally large number of Jaina and Śaiva temples at Candrāvatī. The religious activities gave an impetus to the development of art and literature under the Cauhāna and Paramāra rulers. Consequently, it became a great artistic centre, and an idea of its surviving artistic specimens can be had from the writings of European writers like Col. Tod and Sir Charles Colville who visited it in the 19th century. The rulers of Candrāvatī patronised literary activities also. The Jaina writers, Dhyāneśvara Sūri (*Surasundarī-kathā*—1038 A.D.), Vijayasiṁha Sūri of Candragaccha (*Upadeśamālavṛtti*) and Udaya Sūri (*Piṇḍaviśuddhivivaraṇa*, *Dharmavidhivṛtti* and *Caityavandanadīpikā*) made Candrāvatī a centre of their literary activities.

Candrāvatī was also inhabited by a large number of the members of the Jaina community, some of them being distinguished and occupying high position.

—*JIH* Vol. XLIII Pt. 1, April 1965, pp. 255–60

Jain, N. D.

ELLICHPUR KE RĀJĀ ELA AURA RĀJĀ ARIKESARĪ (KING ELA AND KING ARIKESARĪ OF ELLICHPUR)

King Ela of Ellichpur founded the township of Ela-ura (present Ellorā) which was famous for Jaina caves. It seems that he flourished in the latter half of the 10th century which is in consonance with the date of the Jaina caves at Ellorā. But, according to Muni Kāntisāgara, he consecreted an image of Pārśvanātha at Śirapura and Muktagiri in V.S. 1142. This is rather incongruous and the available evidence shows that King Ela was a feudatory of the Rāṣṭrakūṭas and was a devout Digambara Jaina.

—*Ane.* Vol. XIX No. 3, August 1966, pp. 216–19

Jain, Nemchand Dhannūsā

ACALAPURA KE RĀJĀ ŚRĪ-PĀLA ĪLA (ŚRĪPĀLA ĪLA, THE RULER OF ACALAPURA)

The two stories of Gopāla-Gvāla and Seth Devarāja occurring in *Śrī-Bhaktāmara-yantra-mantra-kathākoṣa* throw light on the life of king Īla. They refer to the countries of Baccha (Vatsa), Illi and Haripura which most probably stand for ancient Vatsagulma (modern Basim, distt. Akola, Mahārāshtra), modern Ellichpur and Hirpurā. These stories seem to have some historical background.

—*Ane.* Vol. XIX Nos. 1–2, April-June 1966, pp. 105–8

Jaiswal, Prasantakumara

BHĀRATĪYA ITIHĀSA MEN LICCHAVIYON KĀ MAHATTVA (IMPORTANCE OF THE LICCHAVIS IN THE HISTORY OF INDIA)

The Licchavis, being fed up with the expansionist policy of Ajātaśatru, left Vaiśālī for Nepal. They, however, re-appeared in their original homeland during the 2nd-3rd century A.D. and became quite powerful. The early Gupta rulers maintained good relations and established matrimonial connection with them. Thereafter the Licchavis repaired to Nepal. But their history in that country is not clear, for the era of the dates recorded in the early inscriptions of Nepal is yet undetermined. If 53 A.D. is considered to be the starting of the era in question in Nepal, as some scholars believe, the date of Vṛṣabhadeva, the first Licchavi ruler of Nepal, comes to be 380 A.D. He was followed by Mānadeva who ruled for about 40 years. He was followed by Mahādeva and Vasantadeva. The latter ruled for 26 years and tried his level best to free himself from the influence of the Guptas, but failed. Kramalīla was an influential feudatory during his reign. Rāmadeva and Gaṇadeva followed next. The Ābhīras became powerful during the period of their rule. The feudatory Bhaumagupta became quite powerful during the rule of Gaṇadeva and became practically independent and assumed the title of *Paramadevatā*. The power of the Licchavis was, however, revived during the reign of Śivadeva, the next ruler. With the help of his brother-in-law, Aṁśuvarman, Śivadeva freed the territory of the Licchavis from the influence of Bhaumagupta and the Ābhīras. They continued to rule jointly over

Nepal. The influence of Aṁśuvarman, however, increased gradually and on the death of Śivadeva in 588 A.D., he became the ruler of Nepal. He continued to rule till 601 A.D. The line of Śivadeva was, however, revived by Narendrasena after 35 years. But he proved to be the last Licchavi ruler of Nepal.

—*Sar*. Vol. LXVII Pt. 1 No. 3, March 1966, pp. 245–47

Mahalingam, T.V.

THE NĀGAS IN INDIAN HISTORY AND CULTURE

The Nāgas from very early times were in some way associated with the serpent. In fact, they appear to have been a totemistic people with the serpent as their totem. The Dravidian equivalent of the Sanskrit word *nāga* is *pāmpu* or *pāvu*, and it is possible that at one time Pāvā, the country of the Mallas, was their stronghold. Some finds from Harappa point to the association of serpent with the Indus Valley people.

The interpretation of the *Ṛgvedic* myth of the war between Indra and Vṛtra as a solar myth or as pertaining to the change of seasons and the like is inadmissible, because similar myths are found in different parts of the ancient world exhibiting great differences in climate. This myth, being essentially pre-Vedic and pre-Aryan, has characteristics of an allegorical representation of a conflict between the worshippers of the serpent, symbolised by Vṛtra, and those, who were not its worshippers, symbolised by Indra. The defeat of the serpent-worshippers by Indra did not mean their extinction, but their intermingling with the conquerors leading to the evolution of a synthetic or syncretic culture which is illustrated by the mention of Ahirbudhnya in the *Ṛv*.

The Purāṇas and the Epics furnish legendary accounts of *Nāgaloka*, the habitât of the Nāgas, said to be situated in the nether world (*Pātāla*). The available evidence seems to support the location of *Pātāla* in the lower portions of the Punjab and Sind. The reference to the maritime city of Pātāla visited by Alexander is interesting in this connection. Some other references, however, indicate the probability of locating the *Nāgaloka* in the upper and lower reaches of the Gangetic area, or in the South.

The cataclysm of the Bhārata war resulted in political disintegration leading to the rise of the Nāgas as illustrated by the conflict of Parīkṣit-Janamejaya and the Nāga king Takṣaka. Ahicchatra-Ahikṣetra, the capital of Uttara Pañcāla, was also a Nāga stronghold. The Epic evidence shows the connection of the Nāgas with Magadha, Malwa and the Deccan as also with many islands across the seas.

A consideration of the Purāṇic and numismatic evidences indicates that in the centuries immediately preceding and following the dawn of the Christian era, several tribes and dynasties with the Nāga association rose to power in different parts of the country, Vidiśā, Kāntipura, Mathurā Padmāvatī, Taxilā and Ayodhyā being their more prominent centres. Ceylon, South India and Deccan are also rich with Nāga associations from very early times, and there is evidence that the northern part of Ceylon was a land of the Nāgas in the centuries immediately preceding and following the Christian era, and there was communication by sea between the east coast of south India and the Nāga land of Ceylon. The mention of a Basaronaga and Sornagos, the rulers of Arouarnoi and Soringoi, respectively, by Ptolemy shows that in the early centuries of the Christian era the Tamil country was dominated by the Nāgas. The Pallava chief Vīrakūrca had to seek the hand of a Nāga princess for gaining political position in the region round Kāñcī. Sufficient evidence is available to show that there was a Nāga population in the Deccan also, and the Sātavāhanas were Brāhmaṇas with an admixture of the Nāga blood. In the early medieval period a number of Nāga dynasties are known to have ruled over different parts of the country. The Sendraka (7th century A.D.), the Sēnāvāra (11th-12th century) and the various Sinda dynasties ruling over different parts of the Kanarese region claimed Nāga descent. A branch of the Nāga rulers flourished in the Bellari region and enjoyed some political power. From the 11th to the 14th century Bastar region was under the rule of a Nāga dynasty.

—*JIH* Vol. XLIII Pt. 1, April 1965, pp. 1-69

Majumdar, Bimanbehari

CONFLICTING ACCOUNTS ON SOME PERSONAGES IN INDIAN HISTORY

Itihāsa, the author says, is a sacred science and its purposes is to relate the truth, and nothing but the truth. In ancient India, it attained the status of the fifth Veda and its scope was so comprehensive as to include the Purāṇa, Itivṛtta, Ākhāyikā, Udāharaṇa and Arthaśāstra. This *Itihāsa*, which literally means *Iti ha āsa* (so in the truth it was), has, however, not always been presented to us in its real form—especially in the case of our great heroes, because the authorities from whom we get our materials for attempting a clear picture of the past, are seldom free from all vices like *bhrama*, *pramāda* and *vipralipsā*.

The author has then dwelt on quite a number of discrepancies in the accounts relating to the life of Lord Kṛṣṇa on the basis of the extant independent versions of the *Mahābhārata*, which differ among themselves up to an extent of about 13,000 stanzas, as Dr. Sukthankar has shown. If, for example, according to one version, Kṛṣṇa was 48 at the time of the great battle of Kurukṣetra, he was 70 according to another manuscript. How long did Kṛṣṇa live after the Bhārata War ? Did he die at the age of 93 or

106 ? What, again, were the ages of the five Pāṇḍavas and of Draupadī when they took shelter in Virāṭ's palace ? These and many other allied chronological puzzles have been elaborately discussed from relevant primary sources.

The divergences in the accounts of the life of Vardhamāna Mahāvīra are no less serious than that of Kṛṣṇa. The Śvetāmbaras narrate events that are hotly contested or silently negatived by the Digambaras. While the former assert that Mahāvīra was married to Yaśodā, the latter do not admit at all that he ever led the life of a householder. Thus, the principal events of his life, like birth and marriage, are also matters of great controversy between the two sects.

—*JBRSP* Vol. XLIX Pts. 1-4, 1963, pp. 7-24

Mirashi, V.V.

THE DATE OF NAHAPĀNA

The date of Nahapāna, who ruled over Northern Maharashtra, Koṅkaṇa, Gujarat, Malwa and Central and Southern Rajputana, has been a subject of keen controversy for a long time, different scholars regarding the years mentioned in his records as of Vikrama or Śaka era or as regnal ones. In this paper the problem is tackled from a new point of view, *viz.*, the manner of mentioning the dates in Nahapāna's inscriptions.

When an inscription is dated in regnal years, the date is mentioned either in combination with the royal name with or without the addition of the word *vaijayika* in the beginning of the record (*e.g.*, Nāsik Cave inscription of Vāsiṣṭhīputra Pulumāvi, Mayikadoni rock inscription of Pulumāvi, Kanakhera stone inscription of Śrīdharavarman) or (2) at the end without the mention of the royal name, since it has occurred before (*e.g.*, Nāsik Cave inscription of Gautamīputra Sātakarṇi, Basim plates of Vindhyaśakti II, Mayidavolu plates of Śivaskandavarman). When the date refers to any era, specified or unspecified, it is either cited just at the beginning as in most of the later records (*e.g.*, Taxila copper-plate inscription of Patika, Panjtar stone inscription of a Kuṣāṇa king, Mathurā stone inscription of Huviṣka) or mentioned in connection with the name of the reigning king (*e.g.*, Andhau inscription of Caṣṭana and Rudradāman, Jūnāgarh inscription of Rudradāman). Now, in Nahapāna's Nāsik Cave inscription of the year 42, the date is mentioned just in the beginning of the record without the royal name being combined with it. This method of mentioning the date is a distinctive one, for we do not usually find regnal dates cited in this manner. This is, therefore, a sure indication that the date 42 cited in this record is not a regnal year, but the year of an era, which can only be the Śaka era. Another sure indication to this effect is the use of the word *varṣa* before the date, which, as pointed out by

Kielhorn, signifies Śaka dates in the early records of Maharashtra, Gujarat and Konkaṇ, Regnal dates, on the other hand, are denoted by *saṃvatsara*. Therefore, the dates 41,42,45 and 46 in Nahapāna's inscriptions are of the Śaka era and correspond to 119-20, 120-21, 123-24 and 124-25 A.D., respectively.

This view also explains the spread of the Śaka era in South India. Some descendants of Nahapāna later founded a kingdom in the Mahiṣa country, *viz.*, southern portion of the Hyderabad state. They may have used the Śaka era, and as a result of its use for a long time, the people had become accustomed to it. So it was adopted by the early Cālukyas who rose to power in that part of the country in the 6th century A.D.

The author also examines in detail the arguments of Altekar who proposed to regard the dates in Nahapāna's inscriptions as regnal years and placed Nahapāna between *c.* 55 and 105 A.D.

—*JIH* Vol. XLIII Pt. 1, April 1965, pp. 111–18

Mcdowall, David W.

THE EARLY WESTERN SATRAPS AND THE DATE OF THE *PERIPLUS*

The author refutes the arguments of Dr. Jacqueline Pirenne regarding the date of the *Periplus*. She does not accept the traditional date of Nahapāna (90-125 A.D.) and argues that, while the synchronism between the Āndhras and the Kṣatrapas is fixed, the synchronism between the Āndhras and the Satraps of Ujjain is not, and that Nahapāna should, therefore, be dated to 225-30 A.D. on the basis of the *Periplus* and that the Āndhra chronology should be adjusted accordingly.

The numismatic evidence, as discussed at length by the present writer, is conclusive against this late dating for Nahapāna. The re-examination of the numismatic evidence heavily reinforces the traditional view that the era of the inscriptions of Nahapāna is indeed the Śaka era of 78 A.D. This, together with the evidence furnished by other classical writers, clarifies considerably the obscure problem of the date of the *Periplus*. The identification of Nahapāna with Mambanos of the *Periplus* is confirmed and strengthened by the details of the *Periplus* 51 and 52 which describe a known stage in the war between the Āndhras and the western Satraps (120-25 A.D.). The Indian evidence, thus, gives a clear *terminus post quem* in the interruption by Nahapāna of Āndhra-Greek trade through Kalliena, and a *terminus ante quem* in the Āndhra overthrow of Nahapāna. This latter event, occurred probably soon after A.D. 124, the year of the latest dated inscription of Nahapāna, and certainly some time before A.D. 138, the latest possible date for the death of his conqueror Gautamīputra.

These limits are entirely consistent with the other internal indications of the date of the *Periplus*. It falls within the normally accepted assumption that the work is subsequent to the date of Pliny's *Natural History* and prior to the compilation of Ptolemy's *Geography*.

The *Periplus* may, therefore, confidently be dated to A.D. 120-30 on the evidence of its reference to Nahapāna and of its description of the state of affairs in western India, when Nahapāna held the Western Ghats and the customary Āndhra ports, but when the Āndhras had secured an alternative outlet to the west through Barygaza, to which the Greek ships arriving by chance at Kalliena were escorted under guard.

—*NC* Vol. IV, 1964, pp. 271-80

Mukhopadhyaya, B.N.
THE NAHAPĀNA RIDDLE

Numismatic, paleographic and epigraphic data have been adduced by some scholars to prove the existence of more than one Nahapāna among the Kṣaharātas and there looms a considerable controversy on this issue. But on a critical examination of the whole mass of numismatic evidence, the writer concludes that the available evidence does not suggest more than one ruler of that name and that he ruled for a fairly long period.

Secondly, on the basis of epigraphic evidence furnished by the Junnar inscription of Nahapāna's ruler Ayama, Konow observed that there must consequently be two rulers called Nahapāna or else there were two stages in his career. But the decimal figure of Junnar record is not clear; it can either be 40 or 70. It is more likely to be 40, as has been ably shown by de Leeuw. There cannot, therefore, be two stages in Nahapāna's career.

—*OH* Vol XIII No. 2, July-December 1965, pp. 11–24

Priolkar, A.K.
KING KRISHNARAJA III OF MYSORE AND HIS *SAṄKHYĀRATNAKOŚA*

The author gives a detailed account of the life and times of the Mysore ruler Krishnaraja III (1799-1868) and his Marathi work on chess titled *Saṅkhyāratnakośa*.

—*MSP* Vol. XIV No. 1, October 1966, pp. 1–32

Rai, Kubernath

KĀMĀKHYĀ - YONIPĪṬHA : ITIHĀSA AURA STHĀPATYA (KĀMĀKHYĀ-YONIPĪṬHA : HISTORY AND ARCHITECTURE)

The legendary accounts state that Kāmadeva, after being annihilated by Śiva, was given rebirth by the grace of Śiva on the Nīlācala (Kāmagiri) mountain and hence the region was named Kāmarūpa. To exhibit his obligation to Śiva, Kāmadeva erected a temple of Mahāgaurī on this mountain. This was the first temple of Kāmākhyā which was also called Ānandākhyā. Viśvakarmā helped in the erection of this temple. The temple was rebuilt by Narakāsura who was the ruler of Kāmarūpa during the *Tretā-Dvāpara* age. The above mentioned legendary accounts have no historical basis.

Historically the present temple of Kāmākhyā cannot be assigned a date earlier than the 16th century A.D. The *Kalikā Purāṇa* (10th–11th century A.D.), however, states that the *Kāmākhyā Pīṭha* was one of the four major *pīṭhas* of ancient India. It may be surmised from this that the tradition of a *Śaktipīṭha* had developed at this place by about the 8th–9th century A.D. The Tejpur Inscription of Vanamāladeva Prāgjyotiṣeśvara of about the 9th century A.D. also proves it. A number of fragmentary images of Bhairavī, Mahābhairava, dancing Bhairava, Gaṇeśa, *etc.*, discovered at this place, have been assigned to the 7th–8th century A.D. and this also proves the existence of a centre of Śakti worship at this place during about the 8th century A.D. The *Śaṅkaradigvijaya*, which narrates the incident of the visit of Śaṅkarācārya to Kāmarūpa and his clash with Abhinavagupta and the singing of the *Kāmā-rūpa* of Mahāgaurī on the occasion, also indirectly suggests the existence of a *tantrapīṭha* here during the 9th century A.D. Some people believe that Kāmarūpa was originally the stronghold of the Vajrayāna *siddhas*, but the account of Yuan-Chwang that the king and the people of Kāmarūpa were followers of Mahādeva shows the falsity of this view. Nothing is known about the temple between 8th–9th and 16th century A.D. The modern temple was built by the Koca king Viśvasimha who ruled in the 16th century. The temple was attacked and broken by one Kālāpahāḍa in 1565 A.D. It was, however, re-built within one year's time. Some scholars, however, are of the opinion that the temple was destroyed in 1553, and was re-built during 1555–65. A number of legendary accounts connected with the temple are available at present. The most important part of the temple is the *manomāyā-guptā* where the *yonimaṇḍala* has been kept. Other important places within the temple are the *mahāyogini-rūpa* image of Kāmākhyā, the ten *Mahāvidyās*, the *nāṭyaśālā*, the image of Veṇugopāla, *etc.* The *śikhara* of the temple is of the north Indian style. The temple of Bhuvaneśvarī is situated on the highest point of the Nīlācala mountain.

—Sar. Vol. LXVII Pt. I No. 6, June 1966, pp. 499–505

Rao, M. Rama

NEW LIGHT ON THE VIṢṆUKUṆḌINS

In this paper the author has published two new copper-plate grants of the Viṣṇukuṇḍins obtained from the village of Tunmalagudem in the Ramannapeta tāluk of the Nalgonda district of Andhra Pradesh. One of these grants is of the Viṣṇukuṇḍin ruler Vikramendravarman II and the other of Govindavarman. These two grants reveal some interesting facts and lead to radical changes in the history of the Viṣṇukuṇḍins and the Pallavas.

The genealogical account contained in the grant of Vikramendravarman II agrees with that derived from other known records of the Viṣṇukuṇḍins. But the order of the succession of Indravarman, Mādhavavarman and Govindavarman mentioned in Govindavarman's grant does not tally with that contained in any other Viṣṇukuṇḍin grant. Viṣṇukuṇḍin rule came to an end about 615 A.D. and, according to the grant of Vikramendravarman II published here, he was ruling in Śaka 488 expired or 566-67. A.D. The author suggests that the three rulers in question should be placed in the interval between these two dates.

The grant of Vikramendravarman II, dated Śaka 488 expired corresponding to 566-67 A.D., lends support to the author's view that the Viṣṇukuṇḍins began to rule in the middle of the fifth century A.D. and that their power came to an end in 615 A.D.

The grant of Vikramendravaman supplies an important synchronism when it states that the Viṣṇukuṇḍin king defeated Pallava Siṁhavarman (II) in the eleventh year of his reign corresponding to Śaka 488 expired or A.D. 566-67. The fact that Vikramendravarman's subordinate Mūlarāja saved the kingdom from imminent extinction adds to the value of this synchronism.

It is known from the Mangadur grant that Pallava ruler Siṁhavarman II granted a village in the Veṅgo (i) rāṣṭra in his 8th regnal year. On the other hand, we know from the Chikkulla grant of Vikramendravarman II that he granted a village in the Netrapaṭī-*viṣaya*, identified with the area on either bank of the river Krishna, in his 10th regnal year, and his grant published here informs us that he won a victory over Pallava Siṁhavarman II in the following year. The author reconstructs the history as follows : Siṁhavarman invaded the Viṣṇukuṇḍin dominion in his 8th regnal year and threatened its capital, Veṅgī. Then the Viṣṇukuṇḍin subordinate Mūlarāja defeated the Pallavas and averted a great calamity. Vikramendravarman must have pursued the retreating Pallava army across the Krishna and inflicted a severe defeat on Siṁhavarman. This took place towards the close of the 10th year of Vikramendravarman's reign corresponding to 565 A. D. This must also have been the 9th year of Siṁhavarman's reign corresponding to 556 A.D. Thus Siṁhavarman's reign commenced in 547 A.D. This becomes a fixed point in Pallava chronology.

As the Viṣṇukuṇḍins have been described in their records known so far as devotees of Śrīparvatasvāmin, performers of Vedic sacrifices and benefactors of Hindu temples, it has been generally held that they were ardent devotees of the Brāhmaṇical faith. But these two inscriptions recording grants to a Buddhist *vihāra* fling a surprise by informing us that at least three Viṣṇukuṇḍin kings, *viz.*, Vikramendravarman I and II and Govindavarman, were followers of Buddhism.

These grants contain many other interesting facts. For instance, we come to know from them that the Viṣṇukuṇḍins were Brahma-Kṣatras, that Indrabhaṭṭāraka and Vikramendravarman II had the titles *Satyāśraya* and *Uttamāśraya*, respectively, and that Mādhavavarman ruled over a wide area extending up to the Narmadā in the north.

—*JIH* Vol. XLIII Pt. 3, December 1965, pp. 733-46

Sharma, Dasharatha

THE LEGITIMACY OF SKANDAGUPTA'S SUCCESSION

While replying to P.L. Gupta (*JIH*, XL, pp. 243-52), who doubts the legitimacy of Skandagupta's succession, the author upholds his earlier view that Skandagupta was most probably the rightful successor of Kumāragupta.

It is true that the expression *tat-parigata-pāda-padmavartī* occurring in the Bhitari inscription does not by itself indicate that Skandagupta was his father's favourite; but a devoted son is not unoften a favourite son, and that he had his father's favour in ample measure is evident from the fact that he had been given the best of education and that when the empire was shaken to its foundations by the Puṣyamitra rebellion, he was assigned the onerous task of subduing the enemy. Moreover, verse 15 of the Bhitari record states, though punningly, that the emperor Kumāragupta was also highly impressed by the greatness of Skandagupta's military and diplomatic achievements (he takes the word Kumāra to refer to Kumāragupta). Had he lived on, he would most probably have put Skanda on the throne himself. That Kumāragupta had actually such an intention can also be gathered from the *Candragarbha-paripṛcchā* and the *Kathāsaritsāgara*, which speak of Mahendrāditya's or Mahendrasena's nomination of Vikramāditya-Duḥprasabhahasta identified by historians with Skandagupta as his successor.

Verse 5 of the Bhitari inscription, probably inspired by *Śrīmad-Bhāgavata*, X. 45.11.12, which describes the pathetic meeting of Skandagupta with his mother, contradicts Gupta's opinion that Skandagupta was shy of his mother and did not feel like claiming any relationship with her.

The line, *gītaiśca stutibhiśca vandaka-jano yam prāpayaty āryatām*, cannot be taken to suggest that Skandagupta was the son of a Śūdra concubine of Kumāragupta as is done by A.L. Basham and P.L. Gupta, for the word *ārya*, which frequently occurs in the inscriptions and literary writings of the Gupta age, was then used in a cultural sense, and never in a racial sense. *Ārya* denoted a person of noble character, while *anārya* or *āryetara* referred to the wicked.

The word *krama* in the title Kramāditya probably suggests Skandagupta's hereditary right to the Gupta throne. It may be compared with the expression, *Krama-prāpta-nṛpaśriyaḥ* found in the Vākāṭaka records with reference to Pravarasena II and *Yuvarāja* Divākarasena.

There is no cogent reason to believe that there was an interregnum of some months between the death of Kumāragupta I and the accession of Skandagupta, when the Gupta throne may have been occupied by some other claimant.

Thus, unless something contrary comes to light, it is best to hold that Skandagupta was the legitimate heir to his father's throne.

—*JIH* Vol. XLIII Pt. I, April 1965, pp. 219–25

Shukla, Bhavanishankar

PRĀCĪNA KASHMIR KẸ ITIHĀSAKĀRA (HISTORIANS OF ANCIENT KASHMIR)

Historical works in the modern sense of the term are rare in the literary history of Kashmir as in the entire history of Sanskrit literature. Historical works of ancient India are scientific only in the limited sense of the term. Bilhaṇa, the author of the *Vikramāṅkadevacarita* started the tradition of writing semi-historical works in Kashmir. Bilhaṇa, who belonged to the 12th century A.D., was an inhabitant of Pravarapura. He was the son of Jyeṣṭha Kalaśa and his two brothers Iṣṭarāma and Ānanda were also great scholars. Kalhaṇa, the author of the *Rājataraṅgiṇī*, was the most prominent historian of Kashmir. His father, Campaka, was one of the ministers of Harṣa, the ruler of Kashmir, during the last decades of the 11th century A.D. Keith believes that Kalhaṇa was born in 1100 A.D. and the place of his birth was probably Parihāsapura. The history of Kashmir after the death of Harṣa was full of bloody incidents and Kalhaṇa observed them as an impartial spectator. He started composing the *Rājataraṅgiṇī* during the reign of Jayasiṁha (1127-1159 A.D.) and completed it within one year. In this work he refers to all the authors and historians of the past and of the contemporary period, critically analyses the incidents and draws his conclusions like a true historian. Some of the conclusions drawn by him are, however, not truly scientific and some of the facts referred to are incredible. Jonarāja, Śrīvara and Prājñabhaṭṭa followed Kalhaṇa, but their works are of poor historical value. The incomplete *Pṛthvīrājavijaya* by an anonymous writer, which was probably being composed during 1178-1193 A.D., and the *Rājendrakarṇapūra* by Śambhu were also semi-historical compositions.

—*Trip*. Vol. XI No. 2, November 1965, 120-22

Sircar, D.C.

ARIAKA

There is a difference of opinion among scholars about the identification of Ariaka mentioned by the author of the *Periplus of the Erythrean Sea*. Lassen took it to be a mistake for Larika standing for Lāṭa (Nausari-Broach region of Southern Gujarat), while Bhagwanlal Indraji considered it to be the same as Aparāntikā, *i.e.*, Aparānta or the Northern Koṅkaṇa about the Thana district of Maharashtra. Lassen's view is invalidated by the separate mention of both Ariake and Larike in the *Geography* of Ptolemy.

The author suggests that the author of the *Periplus* did not mention Larike or Lāṭa separately and included it in Ariaka or Aparānta, because at the time of its composition (*i.e.*, the eighth decade of the first century A.D.) both Lāṭa and Aparānta formed parts of the Śaka kingdom of Western India. The same state continued till the time of the Kṣaharāta-Śaka ruler Nahapāna. At the time of Ptolemy (*cir*. 140 A.D.), on the other hand, Larike formed part of the kingdom of the Kardamaka-Śaka king Caṣṭana (Tiastenes), while Ariaka was included in the kingdom of the Sātavāhanas (Sadenoi of Ptolemy). That is why Ptolemy has mentioned the two geographical names separately. This fact is supported by Śaka and Sātavāhana inscriptions.

Some scholars think that Ptolemy distinguishes Ariaka of Sadenoi from Ariaka of the Pirates, comprising the coast country towards the south stretching as far down as the country of Lymirike, *i.e.*, Tāmilaka or Draviḍa, which included the land of Keralaputra (the king of Kerala). This southward extension of Aparānta seems to be supported by Kālidāsa (*Raghuvaṁśa*, IV. 54-8) who appears to mention the river Muralā as the boundary between Kerala and Aparānta.

—*JIH* Vol. XLIII Pt. 3, December 1965, pp. 693-98

Sircar, D.C.

DATE OF THE *PERIPLUS OF THE ERYTHRAEAN SEA*

Mc Crindle dates the anonymous Greek work entitled *Periplus maris Erythae* between 80 and 89 A.D., and Schoff suggests 60 A.D. as the date of its composition, though he later expressed his preference for 80 A.D. The date 246 or 247 A.D. proposed by Reinaud was considered impossible by Smith who regarded Kennedy's date (70 or 71 A.D.) to be the most authentic. For many years, the composition of the *Periplus* is being referred to by scholars to the eighth decade of the first century A.D., *i.e.*, a few decades after Hippalus' discovery of the sea-route to India described in the work and fixed by Vincent at about 47 A.D.

On the basis of the evidence of South Arabian archaeology, it has been suggested by Jacqueline Pirrenneg that the book was written at about 200 A.D. or the beginning of the 3rd century A.D. But, according to the author, this conclusion is based on the doubtful evaluation of certain archaeological data, ignoring totally the valuable light thrown on the problem by some statements contained in the work itself.

The author has quoted five relevant excerpts from the *Periplus* and critically studied them in the light of certain known facts in Indian history relating to the Śaka-Sātavāhanas. He has also discussed the geographical location of some countries mentioned in the work and comes to the conclusion that it was composed considerably before 200 A.D., and even before 119 A.D., probably at about 70 A.D.

—*JBRSP* Vol. XLIX Pts. 1-4, 1963, pp. 28-33

Solanki, Acharya Parameshwar

BAIRĀṬHA YĀ VIRĀṬAPURA (BAIRĀṬHA OR VIRĀṬAPURA)

The modern city of Bairāṭha, about 52 miles from Jaipur on the Jaipur-Delhi road, is situated in a valley which is about 5 miles in length and 3 or 4 miles in width. The ancient mound situated here is about one mile long and half mile broad. The mound represents the ancient city of Virāṭapura, the capital of the Matsya country. The limits of the Matsya country have been described in the *Mahābhārata*. The *Śatapatha Brāhmaṇa*, *Gopatha Brāhmaṇa*, *Kauśītaki Upaniṣad* and *Manusmṛti* have referred to the Matsya country. According to the *Mahābhārata*, it was the place of secret stay of the Pāṇḍavas along with Draupadī. The objects of interest here consist of Hindu, Jaina, Buddhist and Muslim monuments. The main objects are : *Mahādevajī kī ḍungarī*, *Bhīma kā paira*, *Bhīma kī ḍungarī*, a Rājpūt *Chatrī* with inscription dated in V.S. 1733, the Bairat stone Inscription of Aśoka, an ancient Hindu temple, a number of *Sati* monuments containing inscriptions, a mosque with an inscription dated in

H. 895, a Jaina temple with a long inscription dated in *Sam.* 1509 and a Buddhist monastery unearthed during excavations conducted at this place by Sahni.

—*Var.* Vol. IX No. 2, April 1966, pp. 39-45

Somani, Ram Ballabha
MĀLAVAGAṆA (THE MĀLAVA REPUBLIC)

The *Mālavagaṇa* in ancient India was known as *Āyudhajīvin.* The original home of the Mālavas was the Punjab. The Greek historians have referred to this tribe as Malloi. Associated with them were the Kṣudrakas. After Patañjali the Kṣudrakas had lost their separate entity by completely submerging themselves with the Mālavas. Later, the Mālavas left their original home and migrated to Rajasthan. Their coins of *Meru-Jayo* and *Maga-Jayo* types probably indicate their migration through 'Meru', *i.e.*, Marwar region. Their coins have also been found at Nāgarī along with the coins of *Śibi Janapada* and they have been assigned to 250-200 B.C. According to Smith and Jayaswal, the Mālavas next migrated to Karkoṭa-nagara (Jaipur). Being defeated by the Śaka satraps, the Mālavas next settled somewhere between Ujjain and Puṣkar. They, however, regained their power which is indicated by the Nāgarī, Nandasā and the Badava inscriptions. When they migrated to Avantī is not known. By about the 5th-7th centuries A.D., the Mālavas settled throughout the length and breadth of modern Malwa which probably owes its name to them.

— *Var.* Vol. IX No. 2, April 1966, pp. 33-38

Subrahmanian, N.
THE MALAIYAR

The Malaiyar were a minor family of subordinate rulers who flourished at Kovalūr in Malāḍu as early as the Sangam age and also played a role in the disturbed politics of the days of the Coḷa decline in medieval South India. Also known as Malaiyamān, the Malaiyar of Kovalūr were so called, because they ruled over the Muḷḷūr hill, and so the Chief of Kovalūr was also called Muḷḷūrpporunan.

The Malaiyar, who ruled from Kovalūr in the Sangam period, were feudatories of the Coḷas; but as usual with such secondary powers in those days, they often exercised almost sovereign authority. The Sangam period of Tamil history knows two important Malaiyar chiefs, *viz.*, (1) Malaiyamān Tirumuḍikkāri, usually known as Kāri and (2) his son Malaiyamān Coḻia Enadi Tirukkaṇṇam. Kāri, one of the seven Vallals, had a high reputation as a benefactor and is highly eulogised in Sangam literature. His gifts of chariots are frequently described by the poets of the Sangam age. The three crowned monarchs of the south were anxious to procure his services for their own protection.

The alliances of the Malaiyar chiefs were inspired by opportunism. Thus, while in his battle against Ceran Māndaran Ceral iruporai, Cola Rājasūyam Veṭṭa Perunar Killi was assisted by Malaiyan, in another context Kāri is represented as assisting the Cera king against the chief named Val vil Ori. While Kāri was so helpful and friendly to the Cera, the then Coḷa ruler Kulamurrattuttuñjiya Killivalavan caught hold of Malaiyan's children whose life could be saved at the intervention of Kovūr Kilār. Perhaps one of these children later became the famous Tirukannan who, forgetting his father's enmity to the Cola, became a Coḷa general and was then entitled Colia Enādi; he gave asylum to, and protected the life of, the Cola king Rājansūyam Vetta Perunar Killi.

This is the last that we hear of the Malaiyar in the Sangam age, and it leaves us at the first quarter of the 3rd century A.D. But this dynasty continued to rule in a minor capacity around Kovalūr till the days of Kulottuṅga III. Thereafter, like most ancient Tamil dynasties, it also sank into permanent obscurity. The history of the Malaiyar is just another proof of the extraordinary vitality and stamina of the Tamil dynasties.

—*JIH* Vol. XLIV Pt. 1, April 1966, pp. 205–11

Thakur, Upendra

THE SECOND PHASE OF THE HŪṆA INVASION OF INDIA

The first Hūṇa invasion of India at the time of Skandagupta may be described as an episode in the history of the country without any far-reaching consequences, but the Hūṇas, who invaded India under the leadership of Toramāṇa following Budhagupta's death at the end of the 5th century A.D., were destined to rule over a large part of northern India and play a significant role in her history, both political and cultural. The author deals with this second phase of the Hūṇa invasion and offers the following suggestions :

1. There is no cogent reason for assuming that Toramāṇa of the Kura inscription is different from Toramāṇa of the Eraṇ inscription. The Eraṇ inscription of Dhānyaviṣṇu describes Toramāṇa as *mahārājādhirāja-śrī-Toramāṇa*, while the Kura inscription refers to him as *rājādhirāja-mahārāja-Toramāṇa-ṣāhi-jauvla*. These records really marked two distinct phases in the career of Toramāṇa who had originally started as a local chief of Zabul to the south of the Hindukush in modern Afghanistan (*jauvla*) and had later made himself sovereign lord of a vast territory in northern India.

The adoption of the title ṣāhi by Toramāṇa and his successors may also be explained by suggesting that the Hūṇa king wished to appear as the rightful successor of the Kuṣāṇas whose territory he had conquered.

2. Contemporary epigraphic evidence leaves no doubt that Toramāṇa was a Hūṇa, and the recent discovery in the Ghoṣitārāma at Kauśāmbī of two seals, one bearing the letters *to ra mā ṇa* and the other the legend *Hūṇarāja*, both referring to the same person, should finally set all controversies at rest. Toramāṇa's description in the *Mañjuśrīmūlakalpa* as *hakārākhya* also leads to the same conclusion.

3. Ramanila, who is known from coins only, was an independent local king of Gandhāra prior to the coming of the Epthalites, and Le-lih mentioned by Sung-yun was a petty chief or governor appointed by the Ephthalite king of Bactria to rule over Gandhāra. Alternatively, it is even more probable that Le-lih was the same as Toramāṇa himself, as suggested by Marquart.

4. The conquests of Toramāṇa fall into two distinct phases : in the first, he consolidated his authority in Kabul, Gandhāra and North-Western provinces as far as the Punjab and Kashmir before 496 A.D. ; in the second, he advanced on the Gupta territory and wrested a large part of the Gupta empire between *c.* 500 and 510 A.D.

5. The dates 52, 54 and 58 occurring on Toramāṇa's coins must be referred to a special White Hūṇa era commencing from *c.* 448 A.D., while the regnal year in his only epigraph found in the interior of India indicates the beginning of his reign in India proper ; the date on his coins is to be reckoned in the Hūṇa era started earlier by his predecessors in Gandhāra and Zabulistan.

6. The evidence of the *Mañjuśrīmūlakalpa* and the above mentioned Kauśāmbī seals shows that after settling his affairs in Malwā (Eraṇ), Toramāṇa advanced towards the east, overran the territories on the way, attacked Pāṭaliputra, conquered Kāśī, sacked Kauśāmbī and returned to the west.

7. The Bālāditya of Yuan Chwang, who was first defeated by Toramāṇa and later himself won a victory over Mihirakula, was no other than Narasiṁhagupta Bālāditya, son of Purugupta.

8. In pursuance of his policy of divide and rule, Toramāṇa encouraged Vainyagupta against Narasiṁhagupta to become the ruler of the eastern provinces of the Gupta empire (Gauḍa) and further installed Prakaṭāditya (mentioned in Sārnāth inscription and as Pra in *Mañjuśrīmūlakalpa*), a son of Narasiṁhagupta Bālāditya by Dhavalā, as the king of

Magadha at Kāśī, while encouraging Kṛṣṇagupta or his successor to gain some influence in Magadha proper, probably to offset the rebellious activity of Narasiṁhagupta who, in spite of his defeat, was not till then reconciled and continued his hostility towards his conqueror, Toramāṇa.

—*JIH* Vol. XLIV Pt. 1, April 1966, pp. 67–92

Ujjain

The author has traced, in brief, the origin, history and importance of Ujjain, known in different *kalpas* by different names, like Kanakaśṛṅga, Kuśasthalī, Avantī, Padmavatī, Kumudavatī Amarāvatī, *etc.*; it has also been mentioned by the *Periplus* and Ptolemy, Patañjali and Kālidāsa. It also figures in the *Mahābhārata* and Aśokan edicts.

The writer has given the description of all the important temples and bathing *ghāṭs* along with their sketches and illustrations. The famous temples include the Kālīmātā temple, the temple of Mahābāleśvara and the temple of Harasiddhi.

Then the author has referred to Ujjain's importance as described in ancient literature, for example, the *Kathāsaritsāgara*, the *Skandapurāṇa*, the *Mahābhārata*, *etc*.

—*BJ* Vol. XIII No. 8, November 1966, pp. 158–60;
No. 9, November 1966, pp. 60–63

Ujjain

In this article the writer has described the origin of the name and importance of this *tīrtha*. Quoting from the *Skandapurāṇa*, the author says that it was known as Avantī and also Mahākālavana which is ten times holier than Vārāṇasī.

Regarding the river Śiprā on whose banks is standing the *Siddha-Vaṭa-Vṛkṣa*, which is worshipped as a deity and called Siddheśvara, the author has quoted a story from the same Purāṇa to show its origin. The two famous temples of Ujjain-Mahākāla and Harasiddhi have also been traced from the *Śiva-* and *Skanda-purāṇas*, respectively with a stress on their importance and the merit of having a *darśana* of them.

—*BJ* Vol. XIII No. 10, December 1966, pp. 74–78

VII INDIA AND THE WORLD

Abramyan, R. A.

MANUSCRIPT TEXT BOOK OF SANSKRIT IN THE ARMENIAN LANGUAGE

Economic and cultural ties between India and Armenia date back to ancient days. In the 7th century the Armenian scholar Ananiya Shirakats referred to the written script and literature of India.

First Armenian contingents settled in India during 16th-17th centuries. At that time Indian languages were being taught in the Jugin trade school of Armenia.

Alphabet of an Indian language (still not scientifically examined) appeared in a Matenadaran manuscript (No. 7117) of the 15th century. While working on the Matenadaran mss. No. 3095, it was discovered that it was not a religious book, as claimed in the catalogue, but a text book of Sanskrit. In a note attached to the cover of the mss. it was claimed to have been written by the historian and bishop of the Armenian Diocese-Nakhichevany of Don. Later research does not corroborate this claim.

The text book consists of two parts—theory and dictionary. The theory part has not been preserved fully. It contains phonetics, alphabet, rules regarding use of vowel sounds, a number of grammatical rules and numerals. The dictionary covers 120 pages and contains thousands of Sanskrit words. Their meanings are given in Armenian, Greek, Latin, Georgian and Russian. Often similies have been drawn between Sanskrit and Russian words, such as *shato* and *sto* (hundred), *uchita* and *uchyony* (scholar), *swayam* and *swayo* (self), *etot* and *etat* (this), *etc.*

All these show that the text book was written by a person belonging to one of the communities inhabiting Russia.

—*NAA* No. 1, 1966

Akira, Fujieda

THE TUNHUANG MANUSCRIPTS : A GENERAL DESCRIPTION

The Stein Collection of Tunhuang manuscripts comes mainly from the second expedition of Sir Aurel Stein carried out in 1966-7. The manuscripts are now preserved at the British Museum and the India Office Library in London. Among them are about one thousand copies of the *Aparimitāyurnāmasūtra.*

Some months later, Paul Pelliot brought thousands of Tunhuang manuscripts which are kept in the *Department des Manuscripts Orientaux* of the *Bibliotheque Nationale* in Paris, where several hundred copies of the *Aparimitāyurnāmasūtra* remain unclassified.

Zuicho and Koichiro were able, in 1911, to obtain several thousands of scrolls at Tunhuang both in Chinese and Tibetan. A brief catalogue of the Chinese Buddhist manuscripts was compiled by Tachibana which was published in 1914. Two cases containing manuscripts were found in a warehouse in Kyhoto. These manuscripts, along with some other Buddhist manuscripts written in Chinese, Sanskrit, Tibetan, *etc.*, were sent to Ryukoku University for purposes of research.

As a result of the Oldenberg expedition, Tunhuang manuscripts form the bulk of the collection of Chinese manuscripts in the Leningrad Branch of the Institute of the Peoples of Asia. The majority of the Tibetan manuscripts, obtained by Oldenberg, are, according to Menshikov, *Aparimitāyurnāma-sūtra*.

The Royal Library of Denmark in Copenhagen preserves thirteen Buddhist scrolls from Tunhuang. The Tunhuang manuscripts, however, differ slightly from the *K'ai-yüan shih-chiao-mu-lu* of 730 A.D.

Some of the most typical examples of scrolls in the standard form are the texts of *Saddharma-puṇḍarīka-sūtra*.

For writing, a sort of wooden pen, which the Tibetans had introduced into Tunhuang, was used, and 20 to 24 characters per column are common.

When the Chinese knew the shape of Tibetan and Sanskrit books, they followed the *pothī* type, normally with separated leaves.

The reverse of almost all government documents found at Tunhuang has been used for other purposes, mainly for copying Buddhist texts. It is necessary to distinguish between the obverse and the reverse in such cases.

Since many copies of the *Śatasāhasrikā-prajñāpāramitā-sūtra* are similar in form, and thousands of copies of the *Aparimitāyurnāma-sūtra* are written on uniform Chinese scrolls, the manuscripts of this kind are far more numerous than the *pothī* books.

In the case of concertina books, the Tibetan texts were written parallel to the longer side of the page, 5 to 10 lines on each page, and on both sides of a sheet. Most of the texts in this form are *tāntrika* in character.

—*Zin.* No. 9, 1966, pp. 1–32

Bharati, Agehananda

HINDU SCHOLARS, GERMANY AND THE THIRD REICH

Hindu scholars, particularly Sanskrit professionals, who have not been exposed to the liberal, analytical or administration-oriented atmosphere of Britain or Westernized India, have entertained an intensively appreciative attitude towards Germany and the Germans, and particularly toward German Orientalistic scholarship.

The romantic utopian attraction Goethe, Rueckert, Duperon, the Humboldt brothers, Max Müller and Deussen felt for India, somehow became known in that country well before the end of the last century.

However, the publication of the Sacred Books of the East series, and particularly of the *Ṛgveda Saṁhitā* and other canonical texts by Max Müller at Oxford, did become known in India with amazing speed, at least as early as 1895.

With this, Hitler's Aryan doctrine with its phoney corollaries kindled afresh the eulogy of things German in Hindu India. The Nazi use of the *svastika* and the Aryan myth were, of course, the most direct stimuli to enthuse Hindu traditionalists about the Reich.

Hitler, who punished Britain, which enslaved India, joined by Netaji Subhas Bose, the *svastika* and the Aryans, all this filled the picture too well to be rejected.

In India this admiration syndrome has come to stay and these points seem to emerge as quasi-articles of belief among orthodox Hindu audiences : (a) The Germans have realized and studied greatness of the Veda, (b) many German scholars speak fluent Sanskrit; hence (c) Germany leads the world in Indian studies outside India.

—*Que*. XLIV, Winter 1965, pp. 74–77

David, G. Mandelbaum

INTRODUCTION: PROCESS AND STRUCTURE IN SOUTH ASIAN RELIGION

Of the papers which illustrate process, Morris Opler's shows how an individual's personal concerns are generalised and related to the grand truths postulated by his culture and, conversely, how the grand doctrine of the religion is made particular to his own concerns so that he may use it as model. A mother's anxiety for the welfare of her son, Opler notes, is generalized in the rite which safeguards all sons. The complementary process, of particularization, is illustrated by Opler from a Shiah Muslim ceremony he observed in a village of North India, Alan Beals presents an example of how religion provides the auspices for social interchange. In this connection, he refers to a festival in certain parts of South India.

Gumperz says that in the study of religion the sub-continent may be viewed a single large field of social action. There is a code of religious symbols which is well understood across the lines of caste, denomination and religion. Thus, religious performance can provide an audience for a secular message which is couched in the mutually understood religious symbols.

Berreman lays out the two main divisions of religion among the Paharis of the Himalayas, the priest representing the one, the shaman the other. The priests, who serve the high gods, look to the upholding of soul and society through the worship of those gods whose power and prescience are universal and on whom the universe depends. It is the local deity who is apt to cause personal misfortune and who, through the mediation of the shaman, can also correct it. The complexes of belief and behaviour associated with each type of the deity have been called the Great Tradition and the Little Tradition or the transcendental complex and the pragmatic complex.

Kolenda examines the relation between scriptural concept and actual interpretation as known to sweepers in a village of Uttar Pradesh. The sweepers studied by Kolenda knew about *Karma* in a general way, did not really reject it, but interpreted it to suit their requirements from religion, which are those of 'preventing or relieving misfortunes in this world' rather than of attaining salvation in some distant eternity.

Both Ames and Yalman present structural analyses of Sinhalese Buddhism : Ames gives a more descriptive analysis, showing the principal parts of the system ; Yalman gives a more thematic analysis of how certain motifs are used. Ames sets forth the principal parts of that system, describes the ideas which infuse it, and indicates some of the problems entailed in its practice. Here, we find a central similarity between religion in Ceylon and in India. Yalman's contribution analyzes the healing rituals of the pragmatic side of Sinhalese religion, and in doing so, describes the several types of 'worldly' super-naturals. From both Yalman's and Ames' accounts, Sinhalese religion appears more rationalized, more closely integrated, more socially unified than is Hinduism.

The final paper in the volume by Edward Harper deals with a theme that is used in religious belief and behaviour among the peoples of both India and Ceylon. It is the idea of ritual purity and pollution which pervades much personal and social action. Harper's substantial analysis greatly advances our understanding of this underlying principle.

It is hardly likely that the traditional pragmatic rites will soon be abandoned. The more learned people are coming to see that in the ancient scriptures, there are inspiration and long-range guidance for the new society. Thus, the new structures of religion and society being wrought in India are coming about through the application of the traditional process of establishing complementary relations.

–*JAS* Vol. XXIII No. 5, June 1964, pp. 5–20

Donath, Dorothy

MILAREPA, TIBET'S GREAT POET-SAINT

Milarepa was second in line of transmission *gurus* of the Ghagyuba (Kargyutpa) or Mahāmudrā School of the Tibetan Vajrayāna. This school founded in the 11th century by Milarepa's *guru* Marpa has maintained its succession unbroken down to the present day. The Ghagyuba succession traces its early beginning to the Indian paṇḍita Tilopa, believed to have been the incarnation of Amitābha, the Buddha of Life and Light. He flourished in the 10th century A.D. He handed on his teachings orally as an esoteric doctrine to Noropa, who, in turn, transmitted it to Marpa and Marpa to Milarepa. Milarepa lived for 83 years (1052 A.D. to 1135 A.D.) at a time when the culture of Islam was flowing in over every part of Hindustan. It is owing to him and to his *guru* Marpa that much of Buddhism's spiritual heritage in Tibet, then threatened with destruction, was preserved. There has been no teacher in the history of Tibet to surpass Milarepa in the depth and breadth of his vision or for the place he held, and still holds, in the minds and hearts of his people. The author presents a short account of the life and the doctrines of Milarepa.

—*YE* Vol. XV No. 57, Spring 1966, pp. 2–7

Filliozat, Jean

NEW RESEARCHES ON THE RELATIONS BETWEEN INDIA AND CAMBODIA

Two problems are vexing the minds of scholars working in the field of Indian influence in Cambodia. Firstly, it is necessary to see the social setting in which the Indian lore was introduced there and, secondly, to explain the fact that Sanskrit was almost exclusively used as a medium of cultural influence.

Both the Sanskrit inscriptions and Chinese reports dealing with the Indians going to Indo-China call them 'Brāhmaṇas'. It is well-known that the Sanskrit inscriptions refer to one Brāhmaṇa Kauṇḍinya, *i.e.*, one of Kauṇḍinya *gotra*. The descendants of these Brāhmaṇas were also sometimes considered in later inscriptions as Brāhmaṇas. But as far as the true Brāhmaṇas are concerned, some doubts were often raised about the legitimacy of their classification as Brāhmaṇas after they had crossed the seas and established themselves in foreign countries. However, there is still in Bangkok and Phnom Penh a class of peoples designated as 'Brāhmaṇas'. Their forefathers perhaps came from India in later times. Some claimed to be descendants of people from Vārāṇasī and many more from Rāmeśvaram. They have preserved in Thailand and Cambodia Sanskrit texts written in Grantha characters.

In Cambodia these modern Brāhmaṇas are called *baku* or *pagūva* or *pāguva*. This corresponds to the Tamil *pakuvan* which simply is the Sanskrit *pakva*, 'ripe', *i.e.*, those who are ripe, entitled to read sacred texts and to perform ceremonies, as well as those who are prepared to progress in the path of salvation. Modern Brāhmaṇas in Thailand and Cambodia are actually Buddhists, but their predecessors were Śaivites, for we know that the *Śaivasiddhānta* has been the main current of the Hindu religion in Cambodia. Even the Cam and Khmer kings used to establish *liṅgas* in their own names.

It is also necessary to consider the temples in the old Khmer country. They are of two types : those similar to Hindu temples and others resembling pyramids with several stories and crowned by a *liṅga*. The latter actually represent the burials of Śaiva *yatis* who, according to the *Śaivasiddhānta* tradition, are buried. In fact, there are many examples of such *samādhis* in the Tamil country, but they are generally very small, though their shape is the same as in Cambodia where they may reach 30 meters or more in height.

These facts prove close relationship between South India and Cambodia. But surprisingly enough, Tamil was never used in Cambodia. This is quite natural, since in India too, even though Prakrits were current in different regions, Sanskrit was the language of inter-state communication. Moreover, the Tamilians cultivated Sanskrit much, parallel with their own literature. That is why they carried Sanskrit abroad and, in fact, their ritual texts, both Vedic and Āgamic, were in Sanskrit.

—*Ind.* Vol. III No. 2, September 1966, pp. 95–106

Gafurov, B. G.

THE BAḤR AL-ASRĀR-II

Cultural contacts between the peoples of Central Asia and Pakistan originated in the hoary past and have a long, distinguished history. The Vedas and the *Avestā* reveal the common nature of the ancient civilization and mythological heritage of the peoples of India, Iran and Central Asia, and the great Abū Abd Allah Rudakī, father of Persian poetry, was dreaming of a visit to India a thousand years ago.

Among the prominent scholars of Central Asia, who visited the territory of present-day Pakistan, in the 17th century, was Mahmud bin Amir Wali, who was born at Balkh, prosecuted his studies at the *madrasahs* of Bukhara and became one of the most learned men of his times. He wrote the *Mathnawī*, *Muḥabhatnāmā*, compiled a *Diwān* of *qasīdāhs* and *ghazals*, wrote *Rawāh Ṭabīah* and compiled an extensive seven-volume work of encyclopaedic character entitled *Baḥar-Al-Asrār*, the entire text of which has not been preserved. The well-known manuscript kept in the Foreign Office in London is only the sixth volume of this work. The first volume, kept in Tashkent, contains the plan of the entire seven volumes. The first volume covers problems of natural science. Mahmud Wali carefully collected opinions and tables of medieval writers, sometimes rather fantastic, and cited information on islands adjoining India. The concluding part of the sixth volume contains a description of Mahmud Wali's travels in India. He stayed in Delhi for two days and writes that 'the city is famous for its mosques, *madrasahs*, *rābāts* and *caravanserays*.' The study of this, hitherto scantily known work, makes a new contribution to the history of cultural relations between the peoples of Central Asia and Pakistan.

—*JPHS* Vol. XIV Pt. 2, April 1966, pp. 98–103

Gopal, Lallanji

INDIA'S FOREIGN TRADE IN THE ANCIENT PERIOD—ITS IMPACT ON SOCIETY

There is as yet no systematic history of India's foreign trade in ancient times. However, there is enough evidence to show that in those days, trade with East and West was brisk. In this trade, commercial organizations played an important role. The fortunes of this trade have been deeply influenced by the political conditions prevailing in the countries with which India had trade contacts. Political factors in India were also by no means inconsequential.

The correlation of foreign trade with cultural and social factors should also be investigated, because in some cases, the trade conditions are best reflected in these factors. In this connection, it should be noted that the vicissitudes in foreign trade are often reflected in the Smṛti works. It, therefore, seems that religion had an important bearing on sea-trade. Similarly, it is fair to expect that the fortunes of the trade affected the life of several social groups connected with it.

An analysis of goods exported yields valuable evidence for the social and economic status of occupations connected with them, for, through the channel of trade, India received not only goods but also some ideas and some influences on social life.

—*QRHS* Vol. V No. 4, 1965–66, pp. 186–93

Gupta, Saligrama

SUDŪRA PŪRVA SĀHITYA EVAM KALĀ MEN KṚṢṆA (KṚṢṆA IN THE LITERATURE AND ART OF THE FAR EAST)

The inscription of Indravarman at Campā refers to Viṣṇu and the killing of Madhu, Kaṁsa, Cāṇūra, Ariṣṭa and other demons. Scenes of the *bālalīlā* of Kṛṣṇa are depicted in the Aṅkor Vāt temple at Kambuja. Temples in honour of Kṛṣṇa and the pictures depicting the life of Kṛṣṇa are found in Java.

—*Sar*. Vol. XLVI Pt. 2 No. 1, July 1965, pp. 33–35

Jain, Ramchandra

PRE-ARYAN FOREIGN TRADE OF INDIA WITH SUMER

The archaeological evidence shows that our foreign trade with Sumer continued uninterrupted since the earliest times to the end of the 3rd millennium B. C. But it was disrupted in the 2nd millennium B. C. because of Aryan invasions. However, it was again resumed in the 1st millennium B. C.

—*QRHS* Vol. V No. 4, 1965–66, pp. 203–5

Joshi, Hemacandra

GREAT BRITAIN KE ĀDI ĀRYA : DRAVIḌA YĀ DRUIDA (EARLIEST ARYANS OF GREAT BRITAIN : DRAVIḌA OR DRUIDA)

The religion of the Druids in Great Britain is similar to that of the Dravidians in India. The names of the gods, in particular, are similar in both the religions. Pythagoras learnt the principle of rebirth from the Dravidians. The vocabulary of the Druids reveal the influence of the Dravidians. As in India, there were *gurukulas* (schools for study) in ancient days in Britain, France and Ireland. Thus the Druids were considerably influenced by the Dravidians.

—*Sar*. Vol. LXV Pt. 2 No. 1 July 1964, pp. 28–29

Kaushal Kishore

VARṆAS IN EARLY KAMBUJA INSCRIPTIONS

The *Varṇa* system was in vogue even in ancient Kambuja, as is evident from inscriptions. Yet, there seems to be considerable difference between the position of *varṇas* in Kambuja as compared to that in India.

In epigraphs, Brāhmaṇas and Kṣatriyas are repeatedly mentioned, but Vaiśyas and Śūdras hardly find a separate mention. They appear to be the merchants and the *dāsas*, respectively. But frequent references to four *varṇas* are met with. Brāhmaṇas seem to have enjoyed a very respectable position in society. They could at times marry princesses of the royal family as a result of which we have the Brahma-Kṣatra class in Kambuja. This class can be said to be a peculiarity of the Indianized countries of South-east Asia.

The Brāhmaṇas were primarily connected with educational and religious activities, but instances are not wanting where they were engaged in other professions also. Kṣatriyas, alongwith Brāhmaṇas, formed an important class of the society and marriages between the two *varṇas* were possible. Thus, the *varṇas* did exist in Kambuja, but with some difference and the rules regarding them were more elastic there than was the case in the parent country.

—*JAOS* Vol. LXXXV No. 4, December 1965, pp. 566–69

Lahiri, Ajoy

INDIAN AND BABYLONIAN DEMONOLOGY—A COMPARATIVE STUDY

Demonology and the related phenomenon of magic and sorcery form a very important chapter in the mythology of both the Indians and the Babylonians and a comparative study of the mythic traditions of the two peoples may illumine various concepts and ideas which played an important part in the life of the two peoples.

A critical study of the demonology of these both old civilizations indicates that in so far as the belief in spirits is concerned, these two peoples have much in common and the possibility of Babylonian influence on Indian culture cannot be denied. As regards the demonology and popular religion, we have some direct evidence of Indians borrowing from the Babylonians. But at the same time it is difficult to trace out the motifs which are purely Babylonian and those which are purely Indian. It is quite possible that they originated independently. It is, therefore, not unlikely that many of the spirit beliefs of the Vedic Aryans might have been purely Indian in character, though foreign inspiration of some of them cannot be ruled out.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 186–97

Margabandhu, C.

TRADE CONTACTS BETWEEN WESTERN INDIA AND THE GRAECO-ROMAN WORLD IN THE EARLY CENTURIES OF THE CHRISTIAN ERA

The paper discusses the evidence obtained from archaeological excavations at various sites in Western India and the Deccan in so far as they throw light on the trade connections of this region with the Graeco-Roman world.

—*JESHO* Vol. VIII Pt. 3, December 1965, pp. 316–22

Minattur, Joseph

MALAYA : WHAT'S IN THE NAME ?

Malaya is a Sanskrit word meaning a range of mountains and it is used to refer to the range of mountains in, and adjacent to, the present-day Kerala. The word appears to have been derived from the Dravidian word *mala* ; and the people inhabiting the region west of the mountains are called Malayalis and their language Malayalam.

The name Śailendra is an exact translation of *mala-arayan* ; and considering the widespread use of Dravidian names for places and for proper names in South-East Asia during the period and the fact that the royalty invariably assumed Sanskrit titles, we conclude that the assumption of these titles by the Śailendras was due to their origin.

The name *Malaya* is very common in Sumatra ; The main reasons given for the authority attributed to the law book *Kuṭāra-mānava-śāstra*, the very name of the book, the mention of Paraśurāma in it, the authorship ascribed to it—all tend to indicate the impact of Kerala on the people of Java.

Since works of art and many other things point to Kerala influences in South-East Asia, we cannot ignore the eloquent evidence of language, found in the place-names mentioned in ancient inscriptions, the most prominent among these names being *Malaiyūr*, almost identical in meaning with Malabar. There is no doubt that *Malayu* in the Malaya language has been derived from *Malaiyur* and that *Malaya* is the English equivalent for the Malay *Melayu*. This equivalent happens to be exactly the same as the Sanskrit *Malaya*.

—*JSS* Vol. LIV Pt. 1, January 1966, pp. 19–28

Mirchandani, B. D.

ANCIENT BODHA

The Bodha *janapada* is mentioned by Paṇini, the *Mahābhārata* (*Bhīṣmaparva* 9.317–18), the *Vāyu*–and the *Brahmāṇḍa-purāṇas*, the last two placing it in the Madhyadeśa. Patañjali (*Mahābhāṣya*, 11.4.58) refers to the people of Bodha as Baudhis, while the *Rāmāyaṇa* (11.70.15) refers to them as Bodhis. 'Bāhya' named in the *Matsya-purāṇa* (Ch. cxiv) in the list of the countries in Madhyadeśa is regarded by some as an error for Bodha.

The Bodhas have been variously located by different scholars. Thus, V. S. Agrawala placed them in the Panjab-Rajputana region. Dey thought that Bodha must be the country around Indraprastha where on the banks of the Yamunā is situated the Nigamabodha-*tīrtha* which was perhaps briefly called Bodha. Pargiter placed it on the eastern confines of the Panjab; still others located it 'somewhere in the eastern districts of the Punjab'.

The author invites attention to a reference in the *Chach-nāmā* to a district called Budhiya, which was included in Siwistan (Sehwan), to the west of the Indus, one of the four satrapies of Sindh. It is mentioned as Budha or Budah by other medieval Muslim geographers. This Budha or Budah is evidently the same as Bodha mentioned in Indian literature.

According to Haig, Budhiya included perhaps 'the lands lying between the western Nara and the mountain ranges west of Sehwan', while Lambrick held that in it was 'probably included also the north-western portion of the plains of Sind'. After considering all the relevant references, the author concludes that Bodha (Budhiya, Budha or Budah) corresponds with the modern Kachhi or Kachh-Gandava, which comprises the low-lying flat region in Baluchistan extending for 150 miles from Jacobabad to Sibi, with nearly as great a breadth at its base on the Sind frontier.

The Bodhas appear to have originally hailed from the Middle Country (Madhyadeśa). The *Vāyu*– and the *Brahmāṇḍa-purāṇas* place them in Madhyadeśa. The *Mahābhārata* (11.14.25-6) states that, owing to the fear from Jarāsandha of Magadha, the Bodhas fled to the west. The *Chach-nāmā* also notes that the Rāṇās of Budhiya had originally come from the banks of the Gaṅgā.

—*JIH* Vol. XLIV Pt. 1, April 1966, pp. 45–53

Mukerji, Pheni

RĀHULAJĪ KE SĀTHA TIBBATA KE ABHIYĀNA MEN (17) (JOURNEY IN TIBET WITH RĀHULAJĪ)

Nārathaṅga gumpa is one of the oldest *mathas* in Tibet. Scholars of Pāli and Sanskrit lived here and translated many works in Tibetan language.

A printing press was also established here. All the important works were printed at this press. These works in the Tibetan language throw light on the history of India.

—*Sar.* Vol. LXVI Pt. 2 No. 1, July 1965, pp. 64–68

Niranjan Deva Tirtha, Svami

HINDŪ DHARMA AURA VIŚVA KĀ ITIHĀSA (HINDUISM AND HISTORY OF THE WORLD)

It is said that the ancient Egyptians believed the Sun to be their first progenitor and Manu to be their first king, that Egypt also had her four castes which resembled the Indian *varṇas* and that among chief religious beliefs of the Egyptians were immortality of the soul and the law of *Karma*. The contents of the Egyptian *Book of the Dead* resemble those of the *Preta Kalpa* of the *Garuḍa Purāṇa*. The cow and the snake were considered sacred by them, eating of beef was prohibited and *Garuḍa* and *Nṛsiṁha* were worshipped.

The inscription on the bricks unearthed in the towns Ur, Kish and others show that the names of Sumer kings resembled those of the Indian kings, that the spouse of a hill-god was the daughter of the mountain and that a bullock always accompanied the god. The Assyrian and the Babylonian gods also resembled the Vedic gods like Indra and Varuṇa.

The *mantras* of the *Zend Avestā* resemble those of the *Atharvaveda* and Afghanistan was a part of India up to the 9th century.

The ancient name of Thailand was Dvāravatī and the 5th and 6th century inscriptions show that the Vedic religion was followed there since long. Even today Hindu influence is clearly seen in their customs and rituals.

Indo-China also underwent Indian cultural influence.

—*Gav.* Vol. I No. 4, February 1965, pp. 72–79

Poppe, Nicholas

THE MONGOLIAN VERSIONS OF *VESSANTARA JĀTAKA*

The *Viśvantara Jātaka* is regarded as the most famous and, in the entire Buddhist world, the most popular of the Jātaka stories. Its Mongolian version is known as the *Usandara qan Kobegun-u tuyuji*, *i.e.*, the story of the Prince Usandara. However, two different *Vessantara Jātaka* versions are found in the Mongolian *Tanjur* and besides, there are numerous hand written stories on the same subject. All these are discussed at length in the present paper alongwith the Mongolian text.

—*SO* Vol. XXX No. 2, 1966, pp. 1-92

Rastogi, Paramanand
CHĪNA KĀ MAHĀN YĀTRĪ HIUEN-TSANG (HIUEN-TSANG, THE GREAT CHINESE TRAVELLER)

This paper deals with the life, work and travels of the Chinese pilgrim Hiuen-Tsang

—*VJ* Vol. XV No. 8, October 1966, pp. 40-44

Riazul Islam
THE *BAḤR AL-ASRAR*-I

The only copy of *Baḥr Al-Asrar* known to exist outside the U.S.S.R. is in the India Office library. It is moth-eaten and is written in a very fine hand. The authorship of the work is ascribed to Mahmud bin Amir Wali—a man of learning in literature and theology who loved to employ complicated constructions and a heavy diction. The manuscript seems to have been written during A.H. 1047-50.

The author set out on his journey in 1034 A.H. and after travelling over the whole of India and Afghanistan, returned to Balkh in 1041. While describing his travels, he makes numerous references to the Hindu ladies of the north and the beauty and charm of the Ceylonese people. He gives an account of Ceylon, and of temples and religious ceremonies of the Hindus, and the *jogīs* who could hold their breath for long hours.

The author joined the service of Bāqar Khān, the Moghul governor of probably Cuttuck, and spent three years at his court. There he married the daughter of a local saint. The political part of the narrative is corroborated by contemporary chronicles. Historically the most useful part of his book is the account of the dispute between Sher Khan of Fushanj and Ali Mardan Khan, the Persian governor of Qandahar—the most detailed and the only first-hand evidence on this affair.

—*JPHS* Vol. XIV Pt. 2, April 1966, pp. 93-97

Sarabhai, Mrinalini
VIDEŚA MEN EKA PRAYOGA (AN EXPERIMENT IN FOREIGN COUNTRY)

The prologue of the *Svapnavasavadattam* was recently presented in New York, as part of a programme of dance and music, under the writer's direction, who describes the arrangements made for it as well as the reactions of the people to it.

—*Natar*. Vol. I No. 1, January 1965, pp. 21–23

Vogel, Claus

SURŪPA'S *KĀMASŪTRA*—AN EROTIC TREATISE IN THE TIBETAN *TANJUR*

Among the numerous works of a secular nature that found their way into the Lāmāist canon is a short treatise composed by one *Gzugs-bzan* (Surūpa) entitled *Dod-pai bstan-bcos* or *Kāmasūtra*. It is interesting because of the fact that it has not yet been discovered in the original Sanskrit and that it affords some new aspects.

From the internal evidence furnished by the text and external evidence the writer Surūpa can be said to have flourished between 600 and 1300 A.D.

The paper gives the complete text of the work along with textual comments.

—*SO* Vol. XXX No. 3, 1966, pp. 1–39

Wales, H.G. Quaritch

DVĀRAVATĪ IN SOUTH-EAST ASIAN CULTURAL HISTORY

The Buddhist kingdom referred to by Hiuen-tsang under the name of T'O-lo-po-ti (Dvāravatī), as situated to the west of Īśānapura (Cambodia) in the middle of the 7th century A.D. was recognised by Prof. Coedés in 1928 as having been peopled by the Môns and responsible for the earlier Buddhist remains that have come to light around the head of the Gulf of Siam. As recently as 1963, he had the satisfaction of seeing his identification confirmed by two silver medals, found at Nak'on Pathom. Each was inscribed in Sanskrit of the 7th century: 'foundation of the king of Śrī-Dvāravatī'. It is only in the last few years that progress in archaeology has made it clear that the culture of Dvāravatī at one time extended over an area that may have corresponded very nearly to that of the mediaeval kingdom of Siam. A few short epigraphs, supplemented by the style of the Buddhist remains, enable us to conclude that this kingdom was formed after the break-up of the Fu-nan empire in the middle of the 7th century A.D., while it continued to exercise its sovereignty till it was overrun by the Khmers in the first half of the 11th century. However, despite the loss of independence, the cultural influence of Dvāravatī persisted as late as the 13th century, both in central Siam and in the heart of the Khmer empire. However, neither from the inscriptions nor from other sources have we any information about the political history of the kingdom, nor do we know the names of any of its kings. But a comparative study of the large number of extant Buddhist sculptures and architectural pieces from Dvāravatī provide all we need to determine the cultural history of Dvāravatī. In architecture, there is the Burmese influence, resulting in an architecture of a composite and not easily definable character. The sculpture is Indian in appearance, yet not exactly corresponding to anything found in India. A composite Indianesque style, which does not appear to antedate the 8th century, would now seem to fit in the facts.

—*JRAS* Pts. 1-2, April 1966, pp. 40–52

Wickramasinghe, Martin

SINHALESE LITERATURE

Three phases of development of old Sinhalese literature can be traced. In the first phase are some literary productions connected with the Buddhist culture. The poems and prose works of the 12th and the 13th centuries belong to the second phase, whereas the literary works of the 14th and the 15th centuries represent the third phase. These three main phases of the development of old Sinhalese literature show the changes in the cultural background of Ceylon and its relationship with India. A few aspects of the vicissitudes of this literature during a period of thousand years of its development are discussed in this article.

After the 16th century Ceylon came under the influence of European nations, first the Portuguese, then the Dutch and lastly the British, and during the last ten years there is a phenomenal growth of creative and critical writing in Sinhalese.

—*CF* Vol. VII No. 3, April 1965, pp. 20–24

Yun-Hua, Jan

THE KOREAN RECORD ON VĀRĀṆASĪ AND SĀRNĀTH

Wang Wu-tien-Chu-kue Chuan (Memoirs of a Pilgrimage to the Five Regions of India) of Hui-Ch'ao, being the detailed travel account of a Buddhist Korean pilgrim who visited India during the early decades of the 8th century A.D., is an important, but not fully utilized, document on Indian and Central Asian history. The present paper deals with that part of the work which contains an account of the pilgrim's visit to Vārāṇasī and Sārnāth and is extremely interesting.

Although Hui-Ch'ao's memoirs on Vārāṇasī are fragmentary, the information supplied is significant, since it contains some new and unknown details. He found the place deserted and without a king. This actually was the position at that time. He also refers to five statues of the disciples of the Buddha which have been mentioned neither by Fa-hien nor by Yuan Chwang. These statues, however, have not so far been found.

Hui-Ch'ao also described the lion capital at Sārnāth. This in important, because Yuan Chwang refers only to the pillar. Curiously enough, he records the name of the monastery as the *Dharmacakra Saṅghārāma* which appears to be correct. His statement regarding the Śiva worship at that place corroborates the description of Yuan Chwang. Further, his mention of Buddhist statues and a gilt wheel made by king Śīlāditya is very significant.

The reference to the four holy *stūpas* of Buddhists made by Hui-Ch'ao is at variance with other records. But the religious conditions recorded in the memoir are almost the same as those found in the records of early Chinese travellers. Hui-Ch'ao uses the phrase 'burnt marks of Kalpa'. In view of the archaeological evidence pointing to the large scale burning of the settlement, this phrase would mean that the Buddhist monuments at that place had already suffered from fire. Since Yuan Chwang has not mentioned this, the burning must have taken place sometime between the visits of Yuan Chwang and Hui-Ch'ao and could not be due to the Hūṇas as suggested by Cunningham.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 264–72

VIII LAW, POLITY AND ADMINISTRATION

Bhatti, D.D.
ŚĀNTI PARVA MEN RĀJANĪTIKA SIDDHĀNTA

The *Śānti Parva* of the *Mahābhārata* prescribes the duties of a king. The ruler should control his subjects rigorously. If a king fails in this duty, he himself should be held responsible for the chaotic conditions. The 56th chapter describes the *sad-guṇas* and the principles of administration based on *sāma, dāna, daṇḍa* and *bheda*. But the king should also love his subjects as if they are his own children.

The king should also be very careful in protecting his kingdom. Spies should be employed for this purpose. There is also a detailed description of various methods to be employed for the security of the state.

—*Sap*. Vol. XIII No. 9, September 1966, pp. 24-27

Chakravarty, B.
DHARMAŚĀSTRE *STRĪDHANA* (*STRĪDHANA* IN THE DHARMAŚĀSTRAS)

The author has collated materials from the *Ṛgveda*, the *Atharvaveda*, the *Mahābhārata*, the *Mārkaṇḍeya Purāṇa*, the Smṛtis of Manu, Yājñavalkya, Kātyāyana and Devala, the *Vyavahāramayūkha* of Nīlakaṇṭha, the *Dāyatattva* of Raghunandana, *etc*., to give us a correct account of the genesis of *strīdhana* and the extent to which it was applicable in different ages in ancient India. Beginning with the *samrājñī śvasure bhava, etc*., of the *Ṛgveda*, in order to show the authority and influence exerted, socially as well as economically, by the wife, in a Hindu family, he comes down to the age of Śrīkṛṣṇa Tarkālaṁkāra, the commentator of Raghunandana and concludes that *strīdhana* could be subdivided into ten categories,depending on the source from which (as also the occasion on which) a woman obtains wealth in the form of cash, ornaments, landed property, *etc*.

The author elaborately discusses the various implications of the forms of money obtained by women.

—*Bh.V* Vol. LIII No 1, June 1965, pp. 93-97

Indra Dev

PRĀCĪNA SANSKRIT NĀṬAKON MEN VARṆITA PULISA-VYAVASTHĀ (POLICE SYSTEM AS DESCRIBED IN THE ANCIENT SANSKRIT DRAMAS)

The *Arthaśāstra* of Kauṭilya has specified the duties of *Samāhartā*, *Nāgaraka*, *Gopa* and *Sthānika* who were all police officers of different grades. The *Abhijñāna Śākuntalam* and the *Mṛcchakaṭikam* have similarly disucssed the various aspects of the police system, though not on scientific lines. Both of these works indicate that the *Nāgarika* (City Superintendent) was appointed to supervise the police system of the city. The accounts indicate that the police administration and the administration of justice were independent of each other during those days. The court of justice consisted of *Adhikarṇika*, *Śreṣṭhī*, *Kāyastha* and *Sevaka*. About the duties of the police officers, the study of the dramas shows that the protection of the life and property of the city and its inhabitants and the welfare of the public were their foremost aim. It is, however, suggested that the police officers often neglected their duties. They often practised favouritism and sometimes harrassed innocent people to satisfy their ego. The *Mṛcchakaṭika* points to the sexual immorality of the police officers also.

—*Sap.* Vol. XIII No. 5, May 1966, pp. 41–52

Varma, Visvanathaprasada

KIRĀTĀRJUNĪYAM KĀ RĀJANĪTIŚĀSTRA (SCIENCE OF POLITICS IN THE *KIRĀTĀRJUNĪYAM*)

The first three cantos of the *Kirātārjunīyam* contain ideas on polity. Politics is regarded as a difficult science. Spies are represented as the eyes of a king. Duryodhana had achieved the balance between *dharma*, *artha* and *kāma*. Draupadī emphasises the role of power in politics. *Tapa* is regarded as a means for securing power. Even in this age, Dayānanda, Tilak, Aurobindo and Mahatma Gandhi practised *tapas* to secure invincible power.

—*Sar.* Vol. LXV Pt. 2 No. 1, July 1964, pp. 30–33

Vijay Govind

ŚUKRANĪTISĀRA DVĀRĀ VIDITA GRĀMA-ŚĀSANA-VYAVASTHĀ (VILLAGE ADMINISTRATION AS DEPICTED IN *ŚUKRANĪTISĀRA*)

The *Śukranītisāra* is an important source of information for ancient Indian village administration. According to it, a village consisted of families the number of which ranged between 100 and 500. A village was called *grāma*, *palli* or *kumbha* according to the limits of its boundaries. Sometimes bigger units were formed by combining villages. The village administration was responsible for the safety, discipline, health and hygiene, *etc.*, of the inhabitants. A village was surrounded by high wall with ditches outside it. Safety and convenience of the travellers were important aspects of the village administration for which special officers were appointed. The administrative officers referred to in the *Śukranīti* are : (1) *Sahasādhipati* (officer incharge of judicial affairs), (2) *Grāmapa* or *Grāmanetā* (Head of the village), (3) *Bhāgahāra* (officer-incharge of collection of taxes), (4) *Lekhaka* (Superintendent of writing and in-charge of written records), (5) *Śulkagrāhaka* (Collector of taxes only from the business men) and (6) *Pratihāra* (Information officer). A *Nirīkṣaka-samiti* used to supervise these officers. The villagers were free to look after the local administration in all of its aspects.

—*Hind.* Vol. XXVI Nos. 3-4, July-December 1965, pp. 72–79

IX LINGUISTICS AND GRAMMAR

Afzalpurker, D.K., Bapat, S.K. and others
SOME SEMANTIC SIMILARITIES OF HINDI, GUJRATI AND MARATHI

A comparative study of the semantic similarities of these three languages have been presented in the present paper. It is divided into four chapters. The first chapter traces, in brief, the historical development of Hindi, Gujrati and Marathi. In the second chapter there is a discussion of the function, scope and importance of semantics. The third chapter deals with the detailed study of some words of Hindi, Gujrati and Marathi. The fourth chapter discusses the extent of cultural unity among Hindi, Gujrati and Marathi speaking people.

The author concludes that there is more of functional and logico-meaningful unities in all these languages than spatial and external ones.

—*JNAA* Vol. VIII No. 3, July 1963, pp. 127–34

Balu, P.N., Bhatnagar, V.P. and others
SENTENCE CONSTRUCTION IN HINDI AND GUJRATI

Both Hindi and Gujrati share an identical linguistic heritage. They have taken part in the same historical evolution of the language groups (Indo-Iranian sub-group) which, originating from the single source, began to acquire marked features distinct enough to give them each a local habitation and a name. This linguistic individualism did not mean a denial of the past or a repudiation of the similarities which go down to the premordial roots of these languages and reveal their closest kinship born out of a common ancestry.

The similarities between Hindi and Gujrati are merely casual and accidental resemblances. Hindi shares a fairly large common vocabulary with all the other modern Aryan languages of India. But with Gujrati, it has an amazingly analogous sentence-pattern. The behaviour of words, conjugation of verbs and their syntactical characters reveal remarkable similarity.

—*JNAA* Vol. IX No. 1, January 1964, pp. 163–74

Doerfer, Von-Gerhard

ZUR SCHREIBUNG DES AUSLAUTENDEN *O* DER MONGOLISHEN SCHRFTSPRACHE (THE SPELLING OF FINAL *O* IN MONGOLIAN LITERARY LANGUAGE)

The author discusses in this article the spelling of final *o* in Mongolian literary language. Generally, final *o* in the second syllable is also exactly written as *u* after *o* in the first syllable, but the point of discussion here is writing of *o* after another vowel of the first syllable.

1. The first reference given here is to Kowaleski's dictionary and then to Mongolian chronicle *Altan Tobci*. The following variations are marked: *iruu-a-irwa irba*. The second point to be noticed is writing of *irba* indicating pronunciation *irwa*. Change of literary *b* into spoken *w* is according to *AT*, between 1604 and 1634, and according to Heissig after 1655, as also in most modern Mongolian dialects. Naturally it does not mean that *irwa* was correct pronunciation, *i.e.*, in this case old ancient Mongolian form is reflected. Since the 17th-18th century, the real traditional pronunciation developed gradually and it was strictly according to Uigurish Mongolian literary form. The traditional pronunciation hardly stood against it. This secondary and artificial pronunciation partly influenced the dialects. Many examples have been given to show that traditional (artificial archaic) pronunciation of Mongolian literary language does not coincide with that of ancient Mongolian. While deciding the pronunciation of *iruu-a-omen*-in ancient Mongolian, the following points are important :

Reference to Poppe's *Introduction to Mongolian Studies*, 1955 (Helsinki) shows that dialect forms clearly refer to Indo-European *iro* with short *o* of second syllable and not to Indo-European *iro* or *irua*. It is exactly as with *Siro* 'stock' in ancient Mongolian. Certain borrowed words in Turkish dialects indicate rather final short vowel, *e.g.*, *Jakut*, again referring to examples in Poppe's *Comparative Grammar of Old Asian languages*. It is suggested that *ur* Mongol-Indo-Europ. *iro*<*īro*, the spelling which apparently indicates *ur* Mong., *irua*, Indo-Europ. or something similarly complicated is in reality an attempt to express final *o* and to separate it clearly from *u*.

According to Poppe's *Grammar of Written Mongolian*, final *o* of Tibetan and that of Sanskrit is rendered through *uwa.*, *e.g.*, *namo* in Sanskrit becomes *namuwa* in Mongolian. All references and examples clearly indicate that the modern dialects raise assimilated forms. The spelling *iru-a*, *etc.*, and *cīnu-a* are regarded as original attempts to render **iro*, **cino*. The real traditional pronunciation of Mongolian script, as it has been formed in the 17th century, remains naturally untouched.

—*CAJ* Vol. X No. 1, March 1965, pp. 55-60

FOUR STUDIES IN HINDI

The present paper summarises the results of the four studies on Hindi conducted under Soviet sponsorship by various scholars. They are as follows:

1. The Stratification of Hindi by R. N. Srivastava published in the journal *Vestnik Leningradskogo Universiteta*, No. 8, 1965. The author of the paper has discussed firstly, the shortcomings of the theory of the 'neutral style' of Hindi propounded by G.A. Zorgraf; and secondly, the theory of six 'social layers' of Hindi propounded by Ye P. Chelyshev.

2. A Syntactical Construction in Hindi by V.P. Liperovskiy, published in the journal *Indiyskaya i Iranskaya Filologiya*, Moscow, 1964, pp. 206-210. The author considers complex sentences expressing temporal relationship where the second part is introduced by the conjunction *ki* (corresponding to the Russian *kak*). His justification for the essay is that the grammars are either silent about such sentences or at best pay small heed to them. The specific feature of the said construction is that the verb in the second part denotes an activity which is sudden, or, from the speaker's standpoint, untimely. Depending upon the structure of the whole and, more particularly, the content of the first part, Liperovskiy finds seven types.

3. How and Why Hybrid Words are Paired in Hindi by V.M. Beskrovnyy, published in the journal *Indiyskaya i Iranskaya Filologiya*, Moscow 1964, pp. 247-253. The author here examines the process resulting in the formation of hybrid pairs of words ; hybrid in the sense that one component is native (*i.e.*, Hindi or Sanskrit) and the other of alien descent (Persian or Arabic). He explains that these combinations have developed, both as a colloquial and a literary phenomenon, down the centuries, but have received a particular impetus in the 20th century—and most markedly since independence—from the emergence of Hindi alike as the vehicle of an imaginative literature embracing many genres and as a language coping with the demands of public life and modern science.

4. Some Questions of Phraseology in Hindi and Urdu by A.D. Davidova, published in *Indiyskaya i Iranskaya Filologiya*, Moscow, 1964, pp. 234-264. In this paper, the author makes an endeavour to label and define the various phraseological entities occurring in Hindi and Urdu.

—*CAR* Vol. XIII No. 4, 1965, pp. 350-60

Hacker, Paul

ZUR METHODE DER PHILOLOGISCHEN BEGRIFFSFORSCHUNG (TO THE METHOD OF RESEARCH IN PHILOLOGICAL CONCEPT)

Value and limitations of translation in the method of research in philological concept pose the main question discussed by Paul Hacker in this article. He had taken two words, *ṛta* translated by Lūders as truth and *vrata* as vow by H. P. Schmidt. Lüders is criticised by many but explicitly defended by Paul Thieme. Paul Hacker's statements are in reply to thereof Thieme. The following are some of the important points in it.

(1) The method of Vedic interpretation should be the same applied in other philological investigations, but their validity should not be measured only by its correspondence with other methods.

(2) According to Thieme, as the most elementary consistence, one can affirm the scientific rule of liberal translation, but, according to Paul Hacker, the value of translation in such research is not so much in persistence of consistence. On the contrary, it can be made useful as the latest procedure.

(3) Translation of the concept in mother tongue can be also one methodic procedure, namely, that of installing of imaginable. This method is indispensable at least for the first approximation. The success of the translation in researcher's mother tongue depends on his consciousness as well as cautiousness.

Paul Hacker's appreciation of the earlier efforts is in no way low; he is aware of the fact that the earlier efforts in research are the stepping stones for further progress. In his opinion the principle of liberal translation lames and narrows both philology and lexicography. Translation is only a help which leads to the goal and never makes the last jump indispensable.

Paul Hacker does not insist on a particular theory, but he has come nearer to a theory components of which he has discussed in detail. Although translation has very limited and relative value in search of the contents of a problematic word, there is no other way also which leads exactly to the goal. In the beginning all scientific cognition is only observation which leads afterwards to scientific investigation. The unknown is to be comprehended through the known or comparison with the known. The method used by Lüders in case of *ṛta* has been named by Thieme as the research and valuation of contradictory concepts. It is certainly a useful method, but it alone cannot be sufficient. Paul Hacker has mentioned four procedures of translation:

(1) The search of places where the content of problematic word is given in the text itself.

(2) Observation of the variations in expression and in reference consequently.

(3) Search of other expressions similar in contents.

(4) Interpretation of contents of the words which occur frequently in the context of the problematic word. Such words can bring forth a part of the contents of the problematic word.

—*ZDMG* Band CXV Heft 2, 1965, pp. 294–308

Liebert, Gösta

AI ĀḌHYA, ĀDHAKA

In this article, Gösta Liebert has attempted further etymological explanation of *āḍhya* and *ādhaka*. As regards the earlier explanation, Liebert refers to Mayhofer, who had already mentioned phonetical difficulties of this etymology. G. Liebert has tried to find out the fading stage which is not pointed out in old Sanskrit. According to his opinion, it can be traced in two words *āḍhya* and *ādhaka*. This fading stage is usually found by the high step of the root *ai mah*, *aw*, *maz<ie.*, Indo-European *meǵ* (*h*) meaning great. The same is also found in adverb form, *g. aw. mas magnopere very ∠i e.*, *meǵh-s*. The same form is also seen in Greek.

He proceeds for his purpose from pre-Indian form (Indo-European) *ȧźh* and desists from *inaš* (<Indo-European *mgh-s*), occurring form-*s*- which is typical as initial part in many compositions. His contention is that *āḍhya* is not directly derived from *arthya*, but earlier it must have been the derivation of *mi ādha*, while it is to be noticed that partly *artha* occurs in Pāli and Prakrit in the forms of *attha* and *aṭṭha*. This *attha* signifies money or property, while *aṭṭha* means reason, cause, use, *etc*. Thus the process of development cannot be set as *aṭṭha>* Indo-European *ātha>* Indo-European *āḍha*, but it should start with *attha* and have three intermediate stages as Indo-European **ātha> *ādha> *āḍha*.

He further stresses a point that *ai*, *ādhya* and Pāli-*āḷhiya*-*ālhika* seem to be the developments of **ādhi*, in which he finds ancient Indian **aź*(*h*) *dhi* which as initial part, as mentioned above, means big and as final part or suffix, means container. Semantically also, it is proved that *ādhi* can have the meaning of gross, when used as a prefix.

Ādhaka originally meant a hollow mass generally used as a measure for corn. Similarly, Pāli *Alhaka* was used for liquid (compared with *udakālhaka*, further Pkt. *ādhaga*. In new Indian the word is found in both uses., *eg*, Beng. *ārhi*, Ori. measure for grain. Nep. *ārhi āri*-rough tray, *etc*.

Gösta Liebert explains this *ādhaka* through Indo-European *aź*(*h*)-*dhaka* in which the latter part has the significance of container *dhaka*. It can be, however, placed as a second form of *dhākā*. It is not known how big *dhāka* was, lexically it is partly translated with *ādhara* container, partly with *āhāra* and *anna*, meals. The conclusion can be drawn from this that the meaning meals has been developed from the sense of container (in which food is kept). Semantic parallel to this can be found in Swedish *mātsack*=meal-sack.

It is probable that *ādhaka* signifies a bigger container than *dhākā* and that it can have semantically a prefix meaning *big*.

Feminine *ādhakī* is a sign for legumea plant and originally meant that (plant) provided with big container. Semantically it can be compared with Kambha or Mahakubha.

—*OS* Vol. XIII, 1964, pp. 136-40

Miltner Vladimir

POJETÍ VĚTNÉHO ČLENU U PAṆḌITA DÁMODARA (THE CONCEPTION OF THE SENTENCE PART BY PAṆḌITA DĀMODARA)

The article represents a lecture delivered on the 7th Conference of the Czechoslovak Oriental Society held in Liblice near Prague in the last week of April, 1965. The conception of the sentence part in modern linguistics is still very far from being satisfactory and adequate. Paṇḍita Dāmodara who lived at the court of the Banaras king Govindacandra in the 12th century, however, gives a keen conception of the sentence part in his treatise *Ukti-vyakti-prakaraṇa* (published in Bombay, 1953). The author shows certain affinities between Dāmodara and a modern French linguist Tesnière and arrives at the conclusion that the Indian linguistic tratises are of much interest even for the modern linguists.

—*ZCSO* Vol. VI No. 3, 1965, pp. 58-60

Naidu, S. Shankar Raju

HINDI DIALECTS—A CORRELATION

Fifteen major dialects of Hindi are grouped into five divisions, *viz*., Western Hindi comprising Khaḍī Bolī, Braja Bhāṣā,, Bundelī, Kannaujī and Bāngru, Eastern Hindi comprising Avadhī, Baghelī and Chattisgaḍhī, Rājasthānī Mālavī, Mārvārī, Mevātī, and Jaipurī, Bihārī with Bhojpurī, Maithilī and Māgadhī, respectively. All these dialects are geographically bound and are evolved from Apabhraṁśas. Rājasthānī may be classified with Gujarātī. Mutual intelligibility, grammatical constructional similarities, word similarities, *etc.*, are taken as the basis of classification of dialects. Maithilī and Bhojpurī are argued to be languages rather than dialects. There are different opinions about these classifications and some even go to accept the 15 dialects as fifteen languages. The author suggests that on the basis of dialect geography, all traits from phonology to syntax should be thoroughly described first; then, with the assumption that these are genealogically related to each other, typological and comparative-historical studies should be undertaken. International phonetic alphabets should be used in the transcription of field studies.

—*AORM* Vol. XX Pts. 1-2, 1965, pp. 1–12

Pandey, Gyan Shanker

HINDĪ MEN VIPARĪTA DHARMA KRIYĀON KE SAṀYUKTA RŪPA (CONJOINT FORMS OF HINDI VERBS OPPOSED IN MEANING)

In Hindi there are certain form of conjoint verbs in which the principal and the auxiliary verbs are opposed in meaning and yet the latter enhance the significance and force of the former.

In the beginning, the auxiliary *Gayā* was used in its primary sense, *e.g.*, *Chalā gayā.* Gradually, a secondary meaning began to be attached to this auxiliary, *e.g.*, *Ukhaḍa gayā.* Then, *Gayā* came to signify suddenness, *e.g.*, *Jaga gayā*, and still later, this auxiliary word began to signify completion of the act denoted by the principal verb, *e.g.*, *Phaṭa gayā* and began to be used with the principal verbs opposed in meaning to the auxiliary, *e.g.*, *Daṭa gayā.*

Similarly, *paḍanā*, as an auxiliary verb, was first used in its primary sense, *e.g.*, *Gira paḍā.* Then, this auxiliary began to signify completion and enhancement of the primary sense and later still, suddenness; and it came to be used with the principals opposed in meaning, *e.g.*, *Dauḍa paḍā.*

In the same way, *Ā pahuñcā* and *Ā dhamakā* now signify suddenness.

—*Sod. Pat.* Vol. XVI Nos. 3-4, July-October, 1965, pp, 105–9

Pensa Corraddo

NOTES ON BUDDHIST LEXICOGRAPHY

In this paper the author considers the connotations of some Buddhist terms. He thinks that *vidhūnika* is a textual variant of *vidhūtaka* just as *viputika* is that of *vipūyaka*. These terms occur in a list of words signifying the bad conditions of the body, that are the subjects of *aśubhabhāvanā* or *aśubhasaṁjñā*. *Vidhūtaka* is a synonym of *vipaḍumaka* and means 'destroyed or eaten by worms'.

He also holds that Pāli *avihā*, referring to a class of divinity, has three forms in Sanskrit, *avihā*, *avṛha* and *aspṛha*, which have three cannotations: 'those who do not break by prosperity', 'those who do not destroy or strike anything or those who do not leave their proper places even for a short while', and 'those who are devoid of desires'.

He also thinks that *āma*, meaning 'disease', has the sense of 'thirst,' 'longing' or 'attachment' which are considered pathological states.

—*RDSO* Vol. XXXIX Fasc. I, 1964, pp. 61–67

EIN NEUES FRAGMENT DER *CANDRA-VṚTTI* (A NEW FRAGMENT OF *CANDRA-VṚTTI*)

In this article the author has introduced a new fragment of *Candra-vṛtti* which he got in Nepal. Four mss. of it were known before: one complete edition of Darbar Library at Kathmandu and three in fragments in the University of Cambridge.

This fragment consists of twenty palm leaves written on both sides with pen (*lekhanī*) and Indian ink. The numbers from one to twenty are given in the middle of the edge to the left. This fragment contains the text of *Pratyāharasūtrāṇi* and of the first *pāda* of the first *adhyāya*.

Every side has seven lines and approximately 50 *akṣaras*. The letters are small, often written with ink and not with old Indian ink. That is why they are partly faded and partly rubbed off. The text mainly deals with blessing-verdicts and invocations of the Buddha and perhaps of Mañjuśrī. Only one stanza in the middle in *Śārdūlavikrīḍita* is worth mentioning which is quoted in the article. This stanza is also found in the *Subhāṣitaratnakoṣa* without the reference of the writer. The text is written in clear legible proto-type Bengali script. Probably the manuscript belongs to the 13th century A.D. and is as old as that one used by Liebich Brunno. The date and the writer are unknown. Numeration of Sūtras is missing. Still the beginning and the end of each Sūtra is marked through double line. This double line is painted over red by later hands. The *vṛtti* on each Sūtra closes with a circlet which is similar to the figure 7 in Nāgarī. Many letters are wiped off and over-written by other hands. Naturally the writing of the first hand is not recognizable.

The writer quotes Liebich according to pages and lines with the corresponding statements of deviation in this manuscript so that the variation in this ms. will be useful. He has taken liberty to normalise the orthography. Only such versions are used as will improve the version of Liebich or as are as good as his.

Then the whole text of the fragment is given in Roman script.

—*ZDMG* Band 113 Heft 3, 1964, pp. 521–29

Salus, Peter H.

ETUDES DE COMPOSITION NOMINALLE INDO-EUROPEENE (THE TYPES OF *ĀMREDITA*)

The author has given reference to his article on the *Origin of the Dwandas* in *Orbis* XII No. 2, 1963, pages 552-554, in which he has discussed the types of reduplicating compounds (*āmredita*) in Indo-European and he has classified these compounds in two groups as intensifying and distributing, *e.g.*, good, good *pañca*, *pañca*.

He mentions here another classification by F.F. Odendal in which all examples given are Afrikaan. Here two more types are given as repetition and duration. However, these two types fall into category of intensification. He still holds his distribution of *āmredita* into two main classes valid.

—*Orb.* Tome XIV No. 1, 1965, p. 37

Salus, Peter H.

THE TYPES OF NOMINAL COMPOUND ON INDO-EUROPEAN

This article is an attempt to give a short history of nominal compound, which was unavailable, inspite of a number of works concerning the various nominal compounds of various branches of Indo-European. In the introduction several definitions of nominal compound are given and most of them are irreconcilable. However, one comes to conclude that compound words are words made of more than one morphime, where the additional morphimes are neither prefixes of the type *pre-un-anti-de*, nor inflexions. At least one of these morphimes must be a noun.

1. Indic and Iranian :—Division of compounds by Pāṇini, used for almost 2500 years, not only in Indo-Europ. languages but in non-Indo-Europ. languages is mentioned here. After explaining these compounds in classical Sanskrit, they are compared with those of the Veda. Though Vedic compounds are mainly of classical language, they are markedly of different quality. Neither in the *Ṛgveda* nor in the *Atharvaveda* compounds with more than three members are found; and those with three members are rare. A compound named *āmredita* is found in later forms and it is referred to by modern linguists as iterative, *e.g.*, *pañca*, *pañca*, *sapta*, *sapta*. Compounds preserving inflexions on prior members, referred to as flexible compounds are pointed out by Whitney and discussed by Oswald Richter, *e.g.*, *pataṅga*. Generally, both Vedic and classical Sanskrit compounds survive in Middle India.

In the *Avestā* and old Persian, all examples of Pāṇini compounds are available. In Khatonese *Karmadhāraya* and *Bahuvrīhi* are frequently used. In Manichean Sogdian, all Pāṇinian classes plus group inflexion and 'open composition', *i.e.*, the group of words, which have not yet attained stability, are used.

2. **Armenian** :—In Armenian all main four types and two types of *āmredita* distributive and intensive are used. Besides these flexible compounds, neologistic formations and the innovational types made of a noun plus the aorist stem of a verb are found.

3. **Baltic and Slavic** :— A large number of compounds are found in old Slavic; most of them are loan translations from Greek or Russian or various other Indo-Europ. languages. Lithunian has preserved a larger number of compounds than any of Slavic languages.

4. **Hittite** :—Though considered as the oldest of all the Indo-Europ. dialects, it does not possess the wealth of nominal compounds.

5. **Tocharian** :—It consists of a large number of nominal compounds, but majority of them are calques on Sanskrit origin.

6. **Greek** :—All Pāṇinian types are found here. Indo-Iranian and Greek also seem to have preserved a type of a compound called *Typus Menelos*, *i.e.*, a kind of *Tatpuruṣa* in which the verbal element precedes the nominal element. These forms appear in personal nouns. Besides these, prepositional phrase compounds formed by the coalescence of a preposition and its object are found.

7. **Latin and Romance** :—Many of the compounds found here are either borrowed from Greek or modelled after them. So most of the modern romance language and vulgar Latin have few compounds. Still most of the Pāṇinian types are found in classical Latin.

8. **Celtic** :—Various dialects in this language contain all Pāṇinian types and possess a number of *ām edita*. Unlike other discussed languages here Celtic occasionally produces compounds of phenomenal length.

9. **Germanic:**—Of all the Indo-Europ. dialects in the two millennia, German and Icelandic contain the largest number of compounds. Modern Icelandic has retained nominal compositions as a type of word-formation in the every day language. In spite of its ability of forming compounds, surprisingly majority of Germanic compounds in earliest writing are calqued on Greek and Latin origin.

The profusion of compounds in Germanic leads to many attempts at classifying and reclassifying them. The Germanic languages do not possess *Dvigu* compound; *āmreditas* seem to be of English type. There is no distinction between stem and flexible componnds in Germanic.

A short review of all the types of nominal composition clearly shows that the traditional analysis of these compounds into main four types omits a number of constructions actually occurring in the several dialects. The division of them into 'proper' and 'improper' has no valid basis in descriptive linguistics, nor is the usual omission of 'syntactic compounds' founded on sound criteria.

A descriptively accurate scheme of H. W. Pollak is appended to this article.

—*Orb.* Tome XIV No. 1, 1965, pp. 38–64

Sarma, K. S. R., Unnikrishnan, S. V. and others

HINDI AND THE SOUTH INDIAN LANGUAGES

A student of Hindi and South Indian languages will discover a large vocabulary common to both. He will find mainly three categories of words: words having the same form and meaning in all these languages, words which have retained their sense but undergone slight changes in meaning and in a few cases change both in form and meaning. This feature is noteworthy when we remember that these languages did not have a common origin. The main South Indian languages, *viz.*, Tamil, Telugu, Kannada and Malayalam are said to have evolved out of a Mūla-Drāviḍa Bhāṣā, while Hindi and its origin in the ancient language(s) of the North. The disparity in vocabulary could be accounted for by the fact that the South Indian languages and Hindi belonging to two different families flourished, by and large, in areas geographically set apart and were subjected to different historical processes in the early periods. Yet, we find that a common vocabulary has developed. The factors which have contributed to this may be indicated as follows :—

1. The great Sanskrit heritage from which all these languages draw nourishment.

2. The essential unity of a large section of the people with a common religion, philosophy and culture.

3. Muslim contact with India and the influence of Arabic, Persian and Turkish languages of India.

4. In the modern age, arrival of the Westerners in India and the influence of their languages on India and the predominance of English in the educational and administrative fields for more than a century.

—*JNAA* Vol. IX No. 2, April 1964, pp. 80–111

Siddhantashastri, R. K.

BHĀṢĀTATTVA-VIMARŚAḤ (ON PHILOLOGY)

In the 16th century, Philippo Sassetti, the Italian merchant, was struct by the similarity of Indian words with native words. Then in the middle of the 19th century two Christian missionaries Hug and Gobet went to Tibet and found similarity between Tibetan and native words.

Then the Western scholars devoted themselves to find out the source-language. Some of them decided that the Vedic language was the source-language. Others tried to come to conclusion that the Indo-European language was the source-language.

As a matter of fact, the Aryans migrated from India to Iran, Greece, Italy, Germany, *etc.* This can be seen by the similarity of these languages with Indian language.

The Sanskrit word *Chāga* appears as *juch* in the Iranian by metathesis, as *giḍ* in Greek language, as 'goat' in English.

It is quite clear that Iranian language is the off-shoot of Sanskrit and not *vice versa*. The same can be said about Greek, Latin and German languages.

—*SSPC* Vol. XLVIII No. 1, May 1966, pp. 14–19

Siddhantashastri, R. K.

GRĪSĪYABHĀṢĀ-SĀHĀYYENĀṄGLABHĀṢĀYĀM SANSKRITŚABDĀNĀM PRAVEŚAḤ (ENTRY OF SANSKRIT WORDS INTO ENGLISH THROUGH GREEK)

Philologists are of the opinion that words have travelled through the Indo-European language to the various languages of the world and that the so-called Indo-European language approaches the Greek language in similarity. They purposely neglect the similarity of Greek and Sanskrit words. The very form of Greek and Iranian words proves that their origin must be the Sanskrit language. *Gonu* in Greek is equal to *knee* in English and both these seem to have come from Sanskrit *jānu*. By the processes of metathesis, modification, ellipsis and prothosis, original Sanskrit words have entered the English language through Greek.

—*SSPC* Vol. XLVIII No. 5, September 1965, pp. 111-19

Szemeréyni, Oswald

THE ORIGIN OF THE VEDIC IMPERATIVES IN—*SI*

In Vedic Sanskrit about 150 forms in *-si* formed from 23 roots, are used as imperatives of the 2nd singular. Among the most frequent in the *Ṛgveda* are *yakṣi* 'sacrifice' (34 times), *vakṣi* 'carry, bring' (25 times), *parṣi* 'bring across' (16 times), *neṣi* 'lead' (10 times), *darṣi* 'pierce' (10 times), *satsi* (10 times) and *rāsi* 'bestow' (8 times). Until quite recently the position of these forms within the Vedic verbal system has usually been left undecided. In 1955 Burrow merely noted that their termination is identical with that of the 2 sg. indic. pres., but these indicatives are quite clearly distinghuished, because the presents are differently formed. Three years earlier, Renou expressed the view that the type in question was 'une formation autonome, où une ancienne désinence-*s a* pu être prolongée par un i déictique.' The decisive advance, alluded to above, is due to the recent work of Johanna Narten, but especially to George Cardona's excellent paper published only a year ago. Whereas Narten still insisted that the formation was 'bildungsmässig ausserhalb des Tempussystems stehend' (39), although she admitted that in several cases the imperative in-*si* 'im vedischen sprachgefühl wohl zum *s*-aorist gerechnet (wurde)' (45) Cardona cogently showed that the—*si* imperative was not only part of the *s*-aorist system, but was most closely linked with the *s*-aorist subjunctive. According to the author of the present paper, the so-called *-si* imperatives are in truth simple 2 sg. *s*-aorist subjunctives. They were shortened at an early date from the full form in *-sa-si*, which led to their formal isolation, though syntactically they continued in their earlier role, including their ability to be used in relative constructions demanding subjunctive. It follows, therefore, that the *-si* forms cannot be projected as such into Indo-European, and especially not as original infinitival forms.

—*Lan*. Vol. XLII No. 1, January-March 1966, pp. 1-6

Tyagi, Sureshchandra

PĀLI BHĀṢĀ KĀ UDGAMA TATHĀ MŪLA PRADEŚA (THE ORIGINAL HOME AND THE DEVELOPMENT OF PĀLI LANGUAGE

The problem of the original home of the Pāli language has been approached by the scholars from two angles, *viz*., historical and linguistic.

From the historical approach, four theories have been propounded. The first view of Oldenberg and E. Muller suggests that Kaliṅga was the original home of Pāli. Oldenberg believes that the *Tripiṭakas* were taken to Ceylon from Kaliṅga. He points to the similarities between Pāli and the language of the Khandgiri Inscription. The view is, however, based more on imagination than facts. The second view propounded by Rhys Davids suggests that Kośala was the original home of Pāli. Pāli, according to him, is related to the 'Kośala' language which was once prevalent within the Kośala country during the 7th–6th centuries B.C. This view does not appeal, for nothing is available to suggest the prevalence of a language named 'Kośala' in the Kośala country during the 7th–6th centuries B.C. Keith has refuted this theory. The third view propounded by Westerguard suggests that Ujjayinī was the original home of Pāli and that there is great similarity between Pāli and the language of the Girnar Stone Inscription of Aśoka. This view is also untenable. The fourth view that the original home of Pāli was Magadha has been suggested by a number of scholars, *viz.*, Childers, Winternitz, Grierson, Geiger, Bhikṣu Siddhartha, Bhikṣu Kaśyapa and many others. According to Simhalese traditions, Magadha was the original home of Pāli. Pāli literary works themselves called Pāli by the name of 'Māgadhī', 'Māgadhā Nirukti', *etc.* A number of arguments have been given by scholars to support this theory.

Approaching the problem from the linguistic point of view, Lüders held that the *Tripiṭakas* were originally composed in Ardhamāgadhī and later they were translated into Pāli. Sylvan Levi, on the other hand, has tried to prove that the basis of Pāli was some kind of Māgadhī which has changed its form at present. Geiger had refuted this theory. Franke has tried to prove on numerous grounds that the basis of Pāli cannot be any language of Eastern India. It must be a language of the western part of the country.

None of the above mentioned theories, according to the author, is satisfactory, though each of them contains partial truth. According to him, the Buddha most probably delivered his teachings in the inter-provincial Māgadhī language which must have been influenced by the regional variations. When the *Tripiṭakas* were composed about two or three centuries later, the original Māgadhī of the time of the Buddha must have undergone change and the addition of local variations. Hence we find words of different regions included in the *Tripiṭakas*.

—*Vina* Vol. XXXIX No. 8, June 1966, pp. 389–90

Tyagi, Sureshchandra

PĀLI KĀ ŚABDĀRTHA TATHĀ VYUTTPATTI (THE ORIGIN AND MEANING OF THE WORD *PĀLI*)

The earliest use of the term *Pāli* is found in the Ceylonese work *Dīpavaṁsa* which was composed in the 4th century A.D. The term has been used there in the sense of 'words of the Buddha'. Later, Buddhaghoṣa utilised this term elaborately in his *Aṭṭakahā* and used it in the sense of 'reading of the original *Tripiṭakas*'. Utilisation of this term in this sense continued in India and Ceylon till the 14th century A.D.

The origin of the term *Pāli* is equally controversial. Bhattacharya puts it under the category of the term *Pāli* in Sanskrit which means 'line'. The Pāli dictionary *Abhidhānappadīpikā* has also used the term *Pāli* in the sense of 'line' and 'words of the Buddha'. Bhattacharya believes that the term has been used in the Buddhist literature in the sense of 'line of the book', but this view is criticised by Jagadish Kasyap. Bhikṣu Siddhartha believes that the Sanskrit term *Pāṭha* in due course corrupted into *Pāla* and later *Pāli*. He, however, fails to give any example of the use of the term *Pāla* in the entire Buddhist literature and hence his theory falls to ground. Max Müller believes that the term *Pāli* evolved out of the term *Pāṭali*, the language of Pāṭaliputra. This theory is also unsatisfactory, for the term has been used as early as the time of the *Aṭṭakahās*. Bhikṣu Kasyap believes that the term *Pariyāya*, which has often been referred to in the *Tripiṭakas* later corrupted to *Paliyāya* and *Pāli*. This theory, though not fully satisfactory, may be accepted provisionally.

—*Vina* Vol. XXXIX No. 9, July 1966, pp. 453–54

Vandopadhyaya, P.C.

PĀRASĪKASĀHĀYYENĀṄGLABHĀṢĀYĀM SANSKṚTA-ŚABDĀNĀM PRAVEŚAḤ (ENTRY OF SANSKRIT WORDS INTO ENGLISH THROUGH IRANIAN)

This article refutes the view put forth in the issue of the Journal of the Sanskrit Sahitya Parisat, June 1965. He shows that it is not correct to determine the source of a word merely on the basis of similarity. For that, the priority and posteriority of the languages must be determined first. The time of the entry of foreign words must also be fixed first.

—*SSPC* Vol. XLVIII No. 11, March 1966, pp. 254–56

Weller, Friedrich

BUYU AND *BOLAI* IN MONGOLISCHEN TEXTE DES *KĀŚYAPAPARIVARTA* (*BUYU AND BOLAI* IN MONGOLIAN TEXTS OF *KAŚYAPAPARIVARTA*)

In this article the author has shown how *buyu* and *bolai* are closely related forms of *bui, bolumui boluyu* in the *Kaśyapaparivarta* (*KP*). According to him, no grammar available to him has explained fully how these forms are presented in the Mongolian *KP*. F. Weller selects examples from the *KP*, examines the texts and divides these examples into two categories, prose and verse. He finds it advisable to see how *buyu* and *bolai* are applied significantly as relative forms, because all these forms occur near one another inside sentences of longer structures.

After a thorough analysis, the author opines that *buyu* and *bolai* were differently employed in translating the Tibetan text. The first of these two forms, however, is introduced in translation profusely in place of Tibetan *ste, etc.* The second one is used as an equivalent to Tibetan *ho.* The exceptions of the type of using both forms are rare. As to *bolai-ste Yin te*, the relevant passages in the *KP* are not free from the suspicion that here is something irregular. The number of cases where *Buyu* is equivalent to Tibetan *ho* is comparatively very low.

It may be true that *buyu* is otherwise equivalent to *bolai* and only in the *KP* translation *buyu and bolai* are used differently.

According to basic Tibetan expression, they are used in their application against each other.

As far as the author can judge the things, it is not the case that *buyu* signifies the result of a previous happening or its contrast ; it also does not signify the contrast to an event in advance. The sentence ending in *buyu* according to its contents hardly stands in a certain contrast to the following statement. While deciding the type how *buyu* is employed in the Mongolian K.P., he thinks it as common denominator that the sentences starting with *buyu* have presupposition.

—*CAJ* Vol. X No. 1, March 1965, pp. 3–43

X LITERATURE AND RHETORICS

Aggarwala, B.B.

SANSKRIT LITERATURE IN THE SOUTH

Sāyaṇa and his brother Mādhva wrote commentaries on the Vedas, many Brāhmaṇas and Āraṇyakas in the the 14th century. Tālavṛntanivāsin, Canndapācārya and Bhavasvāmin wrote annotations on Sūtras and Vādirāja wrote a commentary on the *Mahābhārata* in the 16th century. There are other Sanskrit commentaries on this epic and the *Rāmāyaṇa* by south Indian writers.

Many *Sandeśakāvyas* were written especially in Kerala. Kumārilabhaṭṭa, who lived in the early 8th century, was a native of Āndhra. Prabhākara also wrote commentaries on Śabara's *Bhāṣya* and *Brahmasiddhi.*

Śaṅkarācārya hailed from Kerala. Rāghavānanda Muni, also of Kerala, wrote *Śaiva-mata-saṅgraha.* Sureśvara wrote *Nāiṣkarmya-siddhi* and Sarvajñānātman *Pañcaprakriyā.* Citsukha wrote a very commendable commentary on *Śaṅkara-bhāṣya.* Madhvācārya of the 14th century wrote *Sarvadarśanasaṅgraha.*

Nāthamuni (824-924 A.D.) wrote *Nyāyatattva* and *Yogarahasya*; Yamunācārya wrote *Ṣiddhitraya-gītārtha-saṅgraha* and *Āgama-prāmāṇya.*

Rāmānuja was the real founder of the Viśiṣṭādvaita in the 11th century, while Śrīkaṇṭha and Nīlakaṇṭhan were Śaiva writers.

Ānandatīrtha Mādhva (1198-1275) wrote commentaries on Vedānta texts and some hymns of the *Ṛgveda.*

Vijñāneśvara lived at the court of Cālukya Vikramāditya VI. Dalapate (1490-1533) of Ahmednagar wrote *Nṛsiṁhaprasāda* and Harita Venkatācārya *Smṛtiratnākara.* Jātaveda Dīkṣita of Karnatak annotated the *Amarakośa.* Bhāskarācārya wrote *Siddhānta-śiromaṇi*, Bhāskara I of Kerala *Mahābhāskarīya*, Parameśvara *Bhaṭṭadīpikā* and Somāyana (1442-1545) a *Bhāṣya* on *Ārya-bhaṭṭīya.*

Dramas of Bhavabhūti, *Āścarya-cūḍāmaṇi* of Śaktibhadra and *Mukandamālā* of Kulaśekbara were all written in the south; and Vāsudeva's *yamaka-kāvyas*, Trivikramabhatta's *Nalacampū* and *Damayantī-kathā* are some other works of poetry and drama. Architecture, temple rituals, music and many other subjects were extensively dealt with in Sanskrit in the south.

—*CF* Vol. VII No. 4, July 1965, pp. 51–53

Agrawala, Purusottamadasa

RĪTI-ŚABDA (THE WORD *RĪTI*)

The word *rīti* is differently understood in different contexts: ordinary meaning, technical meaning and the meaning intended. The word *rīti* means 'a way, a path'. In the context of *Alaṁkāraśāstra*, it indicates a particular school, *viz.*, *rīti*-school of Vāmanācārya. In Hindi, the word *rīti* is understood as *kāvya-rīti* or *kāvya-lakṣaṇa.* Works giving the characteristics of poetry, *alaṁkāra*, *rasa*, *vakrokti*, *dhvani*, *etc.*, are called *rīti-granthas.*

—*SPA* Vol. XLIX Nos. 3-4, Śaka 1885, pp. 238-41

Ayachit, S.M.

A REVIEW OF THE TEXT OF THE *RATNA-DĪPIKĀ*

No two mss. of the *Ratna-dīpikā* seem to correspond exactly with one another. Recently, a new ms. of this work has been recovered from Ujjain and is now preserved in the Nagpur University Library (No. 6076). It is interesting in several ways. It is dated earlier by three years than the oldest dated ms. out of those that have been hitherto consulted. Further, it presents a text that is neither meagre nor too copious. The present paper is devoted to the textual problems with particular reference to this newly acquired ms. and generally deals with the text-condition as a whole. This takes into consideration the Nagpur mss., the Nagpur edition by V.W. Karambelkar and the general information about the ancient science of jewellery.

The ms. in question regularly gives the first five chapters and abridges or rather winds up by mentioning the definitive characteristics of the four minor gems and closes up with the sixth chapter. All other subject-matter is dropped. The last chapter is renamed *Uparatna-catuṣṭaya-parīkṣā* and bears no formal colophon like other chapters.

A very note-worthy feature of this ms. is some additional verses found in no other ms., and the variant readings of this ms,, some of which show quite definitely that the ms. comes from another tradition. It is quite certain from the whole evidence that at least two distinct text traditions must have been there. The readings are minor, nevertheless important for textual purposes.

This ms., though a late copy, goes back to the text belonging to another tradition.

The author, therefore, records (i) some doubts about the authenticity of the text, (ii) the possibility of at least two large and small versions not clearly brought out as yet and (iii) the trend of some of the readings towards the improvement of the constituted text.

—*NUJ* Vol. XVI No. 2, April 1966, pp. 224-32

Bhattacharya, Umanath

POET KĀLIDĀSA RAY

Kālidāsa Ray was a Vaiṣṇava poet. He has conquered the hearts of the Bengali readers by the mild beauty and tenderness of his poetic genius, although his poetry lacks the rhapsody of a lyric and the ecstasy of a world beyond. Fidelity, sincerity and gift of a clear expression in simple direct lines are some of the characteristics of his writings. He has an inborn love for the high ideals of life which has not been marred by unsubstantial dreams and dalliance of fancy. A practical realistic imagination, clarity, good sense and logical sequence have made his poetry easily graspable and popular; and elegant diction, and skill in handling diverse metres and figures of speech have enabled his poetry to reach classical heights.

In the classical style he has written poems on the comprehensive culture of ancient India, in the romantic style he has given expression to beauty of nature, joys and sorrows and hopes and aspirations of the village folk of Bengal. Ray has also written innumerable pieces of descriptive, narrative, reflective, metaphysical, allegorical and symbolical poetry and has invented new figures of speech by using the phrases and idioms of the Bengali poets of bygone ages.

The article under review is illustrated by an English translation of three of his poems.

—*Sha.* Vol. III No. 7, July 1966, pp. 27–30

Birwe, Robert

FRAGMENTS FROM THREE LOST *KOŚAS* – I – VĀCASPATI'S *ŚABDĀRṆAVA*

Quite a number of lost *Kośas* are known. Their fragments are preserved in various works, partly published and partly still to be edited from the mss. The paper deals wtth the three lost *Kośas* named by Puruṣottamadeva in his *Harāvali* Vs. 273. In the present section Vācaspati's *Śabdārṇava* has been considered. This lexicographical work has been referred to by Hemacandra, Puruṣottamadeva and Maheśvara, to name only three lexicographers, among their sources. It is noticed that sometimes whole lines are copied. However, it must remain uncertain whether all the fragments attributed to Vācaspati or the *Śabdārṇava* are genuine ones.

The writer also gives a table listing the texts of which fragments are collected. In the appendix is to be found concordance showing the number of *Śabdārṇava* fragments and the relevant sections of the *Amarakośa*.

—*JAOS* Vol. LXXXV No. 4, December 1965, pp. 524–42

Chakravorty, Bani

THE DATE OF RAGHUNAṆDANA

As Nīlakaṇṭha and Gadādhara mention Raghunandana, he cannot be later than 1600 A.D. and as Raghunandana quotes Mādhavācārya, Śūlapāṇi, Rāyamukuṭa, Rudradhara and Vācaspati Miśra, the period of his literary activity must be placed later than 1500 A.D. Since his *ms. Chāndogya Śrāddhatattva* was copied in 1575 A.D., it must have been written before 1575. The study of his *Tattvas*, however, shows that this work is not the composition of his early age. Raghunandana's fellow-student, Śrīcaitanyadeva, was born in 1485 or 1486 A.D. Hence Raghunandana cannot be placed much earlier than 1480 A.D. From the observations made in his *Jyotiṣtattva*, it is proved that this book was not written before 1567 A.D. Hence he was probably younger than Śrīcaitanya.

There is a difference of opinion about the priority of Govindānanda to Raghunandana. It appears that Raghunandana made use of the text of Govindānanda's *Kriyākaumudī*, which is a separate and independent work, and referred to the same in his own *Tattvas*. The period of Govindānanda's literary activity cannot be placed earlier than 1500 A.D. Thus, we arrive at the conclusion that Raghunandana was born possibly in 1490 or 1500 A.D. and his literary activity falls within the period 1520-1775 A.D.

—*CR* Vol. CLXXVI No. 3, September 1965, pp. 177–82

Chaturvedi, Shivadatta Sharma

VĀRTĀLĀPA MEN BHĀṢĀ KE PRAYOGA PARA BHĀRAVI KE VICĀRA (IDEAS OF BHĀRAVI ON THE USE OF LANGUAGE IN CONVERSATION)

Bhāravi in his writings has often expressed his ideas on the use of language in conversation. He always seems to be favourable to the use of *Vīrarasa* instead of any other *rasa*. Language in conversation should always be, according to him, *sauṣṭava-audārya-śālinī* and *suniscitārtha*. It should also be *apavarjitaviplavā* and devoid of *nīrasatā*.

—*Sar*. Vol. LXVII Pt. 1 No. 4, April 1966, pp. 34–37

Chockalingam, V.
KANDAR KĀDAL

This composition was written by the poet Māsilāmaṇi. The poet has imagined himself as the heroine and Lord Kārttikeya (Skanda) is the hero. The meeting of the hero with the heroine in a lonely park, the development of their love, *etc.*, are described. The primary sentiment is erotic.

—*JTSL* Vol. XVIII No. 3, 1965, pp. 25–33

Dvivedi, Hazari Prasad
NĀṬYA-SAMĪKṢĀ KE MĀNADAṆḌA CAITANYA KĪ MAHIMĀ KĪ PRATIṢṬHĀ (STANDARD OF JUDGEMENT IN CRITICISM OF DRAMA ESTABLISHING THE SUPERIORITY OF THE CONSCIOUS)

In the *Nāṭyaśāstra* greatest emphasis is laid on life as lived by the people and Bharata Muni has gone even so far as to say that only those sciences, principles and arts can form the subject-matter of a drama which deal with human pursuits. Hence the main criterion by which a drama should be judged is its concern with the public. But this does not mean that whatever we are seeing, hearing or thinking is drama. The dramatist has to select some outstanding events, some peculiar characters and some rare actions and reactions from the life of the people with a definite object in view; and, according to Bharata, eliciting enjoyment of the eight *rasas* is this object.

But we can also think *rasas* other than the well-known eight of the *Nāṭyaśāstra*. The Vaiṣṇava philosophy recognises the urge to spirituality as the only sentiment or *rasa* and all the pleasures of worldly men and women are, according to this philosophy, expressions of a deep-rooted ignorance. As man became more and more civilized, he became more and more materialistic, and delight in spiritual pursuits became rarer. We have to lead men from ignorance to knowledge. Hence, whether the background of a drama is life or mental or intellectual behaviour, it should expose this temporary illusion and give people a foretaste of the everlasting bliss of true knowledge. Only that drama should, therefore, be judged to be superb which can dispel the darkness of perceptions, thoughts and actions based on ignorance and impress on our minds the superiority of the self.

—*Natar*. Vol. I No. 3, 1965, pp. 7–11

Ezhuthachan, K.M.
LĪLĀTILAKAM

In this translation, the author gives the details of the various discussions regarding the *Maṇipravāla* style with various examples. The

Līlātilakam establishes that *Maṇipravāla* is a combination of two languages, *viz.*, Malayalam (called *Bhāṣā*) and Sanskrit. *Maṇi* means coral (a native term) and *Pravāla* is pearl (Sanskrit word). It has nothing to do with *Colabhāṣā*. With numerous examples like the absence of Tamil suffix *ai*, *etc.*, in Bhāṣā, the *Līlātilakam* distinguishes between Tamil and Malayalam. The various characteristics and gradations of *Maṇipravāla* are given in 11 *ślokas*. These are *Maṇipravāla Uttama-kalpa Madhyama* type and *Madhyama-Kalpa Adhama* type, and various examples to illustrate them are given, pointing out the proportion of Sanskrit words *Rasa* and *Bhāva* together with Bhāṣā. *Pāṭṭu* and *Padam* are the mixture of *Colabhāṣā, etc.*, and Sanskrit. Therefore, in *Pāṭṭu* (a literary variety) we find Bhāṣā-Sanskrit combination and Pāṭṭu is composed of Dramida or Tamil letters only and it has *Etuka* (*Pādānuprāsa*) and *Mona* with different type of metres. Thus, there is a difference between *Maṇipravāla* and *Pāṭṭu* which exist side by side.

The author has given useful foot-notes to clear the various points and explains them with his vast knowledge of Dravidian studies.

—*AORM* Vol. XX Pts. 1–2, 1965, pp. 11–28

Garg, Sant Kumar

CHANDĀYANA, BANĀMA *PADMĀVATA* (*CHANDĀYANA ALIAS PADMĀVATA*)

Chandāyana by Maulana Daud Dalmai has recently been brought to light by the efforts of P. L. Gupta. The work written in honour of Jaunshah was composed in H. 781 (V.S. 1431). A comparative study of *Chandāyana* and *Padmāvata* would show that Jāyasī, the author of the latter work, based his work on the story of the *Chandāyana*. This has become apparent by the manuscript of the *Padmāvata* recently discovered in the Raja Library of Rampur. The work is written in Persian and on its first page four lines have been quoted by Jāyasī under the head *Chandāyana*. The contents of both the works and similarities existing between their stories make the above conclusion most clear. Jāyasī not only tried to borrow the story from *Chandāyana* but quoted some of the paragraphs from the work with slight variations and included some of the historical names in his work.

—*Vina* Vol. XXXIX No. 9, July 1966, pp. 429–33

Goyal, Kumari Sarda

ŚRĪ BHAGAVADĀCĀRYA-KṚTA *BHĀRATAPĀRIJĀTAṀ* KĀ MAHĀKĀVYATVA

The present author discusses, in detail, the definition of *mahākāvya* and points out how the *Bhārata-Pārijātam* of Śrī Bhagavadācārya can find a place among the Sanskrit *mahākāvyas*.

There are two kinds of *mahākāvyas, i.e.*, Epic of growth like the *Rāmāyaṇa* and the *Mahābhārata* and classical or literary like the *Raghuvaṁśa*. The *Bhārata-Pārijātam* is a classical *mahākāvya*. This is also a biographical *mahākāvya* in which the life of Mahātmā Gāndhī is described. It is divided into three parts and consists of seventy-four *sargas* or cantos. There are 5406 verses in all, but, in fact, there are 5400 verses, as six verses are repeated.

The *Bhārata-Pārijātam* has, for its hero, Mahātmā Gāndhī, who is of noble birth and *dhīrodātta*. There are many other characters also.

The *Bhārata-Pārijātam* gets its name on the basis of an adjective, *i.e.*, *Bhārata-pārijāta*, used for Mahātmā Gāndhī, its hero. In fact, all the dramatic junctures (*sandhis*) are not present there, but some of them can be found.

The attainment of the four objects of life (*i.e.*, *dharma*, *artha*, *kāma* and *mokṣa*) is shown from the very beginning, but special emphasis is given to the *dharma*.

The *Bhārata-Pārijātam* has *dharma-vīra* as its chief sentiment and also depicts the *karuṇa*, *adbhuta*, *raudra*, *bhayānaka* and *śānta* as subsidiary sentiments. The disagreement (*virodha*) of sentiments seems to be nowhere. *Alaṅkāras* are used in the proper places. More often the poet uses figures of sense (*arthālaṅkāra*).

Thus, it can be seen that the *Bhārata-Pārijātam* satisfies almost all the details, necessary for such a poem being termed a *mahākāvya*.

—*AUJR* Vol. XII Pt. 1, January 1964, pp. 139-57

Jain, Rajaram

MAHĀKAVI RAIDHŪ KṚTA *SĀVAYACARIU* (*SĀVAYACARIU* COMPOSED BY MAHĀKAVI RAIDHŪ)

Raidhū, a great poet of the 16th century, has introduced himself in his works as the disciple of Bhaṭṭāraka Kamalakīrti, son of Saṁghavi Harisiṁha and father of Udayarāja. Of more than twenty-five of his works, *Sāvaya-cariu* is most prominent. The work composed in V.S. 1664 is in Apabhraṁśa language, having 8 *kathās*, 6 *sandhis* and 125 *kaḍavakas*. The contents of some of the pages of the manuscript are indistinct. Each page contains nine lines, each line is composed of about nine words. Most of the works of Raidhū praise the followers of Agravāla caste, but the present work is an exception. The work, in the beginning, praises Padmanandi, the *ācārya* of *Mūlasaṁgha* and his disciple Bhaṭṭāraka Śubhacandra. It also praises *ācārya* Jinacandra and Kuśarāja. The latter, born in Golārada lineage, was the person under whose patronage the present work was written. It was completed during the reign of Tomara ruler Kīrtisiṁha (V.S. 1510–1536). The principal source of the work is the *Samyaktva-kaumudī*, a Sanskrit work. In the last two *sandhis* are given detailed description of *Śrāvaka-dharma* and eleven images : An interesting aspect of the work is the detailed description of the festival *Kaumudī-mahotsava*. The author himself has given three names of the work, *viz.*, 1. *Sāvayacariu*, 2. *Samatta-kaumuī* and 3. *Kaumuī-kahā*. All the three names truly depict the contents of the work.

—*Ane*. Vol. XIX Nos. 1–2, April–June 1966, pp. 101–4

Kasliwal, Kasturchand

JASAHARA—CARIU KĪ EKA KALĀTMAKA SACITRA PĀṆḌULIPI (AN ARTISTICALLY PAINTED MANUSCRIPT OF *JASAHARA-CARIU*)

Jasahara-cariu is an apabhraṁśa *Khaṇḍa-kāvya* written on the life of Mahārāja Yaśodhara by *Mahākavi* Puṣpadanta in the 10th century A.D. The work is divided into four *sandhis* and composed in *Kaḍavaka* and *Dhattā* metres. The present manuscript was written in *Saṁ*. 1647 (1590 A.D.) during the reign of Mahārāja Jayasiṁha in the Neminātha Caityālaya at Āmer. It was copied and painted at the instance of Sān Ṭhakur of *Khaṇḍelvālānvayī Godhā Gotra*. The manuscript contains 94 pages of which the first five pages were added later. The pages are of the size of $11\frac{1}{2}'' \times 4\frac{3}{4}''$. In all there are 71 paintings in the manuscript depicting various aspects of the life of Mahārāja Yaśodhara. The paintings are in the Rājasthānī style.

—*Ane*. Vol. XIX Nos. 1–2, April–June 1966, pp. 49–50

Katre, S.L.

RĀJĀ CETASIṀHA OF VĀRĀṆASĪ IN A CONTEMPORARY COMPILATION

Cetasiṁha was on the Vārāṇasī throne for about 12 years (1770–81 A.D.), and this brief reign, too, was an inglorious one. It appears, however, that a number of Sanskrit authors and poets were patronised by him and some of them have immortalised his name in literature. Aufrecht has recorded four titles which are definitely linked with Cetasiṁha, *viz.*, 1. *Prāyaścitta-saṅgraha* by Devarāja, 2. *Cetasiṁha-Kalpadruma*, a Tantra digest, by Bhavānīśaṅkara, 3. *Cetasiṁha-vilāsa*, a eulogistic poem by Balabhadra and 4. *Śaṅkara-cetovilāsa*, a poetical biography of Cetasiṁha, by Śaṅkara, son of Bālakṛṣṇa Dīkṣita and grandson of Ḍhuṇḍhirāja Dīkṣita.

The author brings to light a new Sanskrit treatise on ritual composed at the instance of Cetasiṁha. Preserved in the Manuscript Library of the

Scindia Oriental Institute, Ujjain, (Acc. No. 6750), its incomplete ms. is about 150 years old in appearance. It does not record the author's name, nor does it mention the exact title of the treatise in the regular mode. The internal evidence of some passages, however, indicates that its title is *Lakṣmīnārāyaṇeṣṭaprayoga* or *Viṣṇuyāgaprayoga* and its author was surnamed or nick-named Deva. Vv. 7–8 of the introductory portion are clearly addressed to Cetasiṁha, while Verse 9 states that the work was composed at the behest of Cetasiṁha.

The treatise deals in detail with the ritual of an extensive sacrifice called *Viṣṇuyāga* performed to propitiate the deities Lakṣmī and Nārāyaṇa jointly with the object of securing worldly and heavenly gains as a means to real salvation. The same code is finally described in a concise metrical form.

It is not known if Cetasiṁha ever performed the *Viṣṇuyāga*. The author thinks that in 1776–77 Cetasiṁha strove hard to dispel or minimise Warren Hastings' threats and with the object of securing divine help for this purpose, invited tenders from the learned priests of Vārāṇasī and that the treatise in question was composed in response to this invitation. Accordingly, the treatise may be tentatively assigned to *c.* 1776–77.

The author lists the authorities cited in the work and describes some interesting features of the *Viṣṇuyāga* sacrifice.

—*JIH* Vol. XLIV Pt. 1, April 1966, pp. 213–21

Lele, V.K.

SANSKRIT SĀHITYAVIṢAYAKA EKA SAMASYĀ (A RIDDLE ABOUT THE SANSKRIT *SĀHITYAŚĀSTRA*)

The Sanskrit Sāhityaśāstra has got a very rich and long tradition. From Bharata up to Jagannātha, there was a period of exuberance. Then there was decay up to modern times. This period of about two thousand years saw about 450 authors. The *Kāvyaprakāśa* alone has more than seventy-five commentaries. This does not mean that the growth of Sanskrit *Sāhityaśāstra* is only quantitative. It is qualitative and mostly full of original thinking. The *Rasasiddhānta* is the invaluable gift given by Indian *Sāhityaśāstra* to the literary criticism of the world.

The two streams of the *lakṣya-granthas* (*kāvya*, *nāṭaka*, *etc.*) and the *lakṣaṇa-granthas* (*Nāṭyaśāstra*, *Kāvyādarśa*, *etc.*) were flowing parallel. From Bharata to Jagannātha, we have ten giants of *Sāhityaśāstrakāras*. From the Ist century A.D. to the 17th century A.D. about 125 Sanskrit dramas were written. From 500 A.D. to 1700 A.D. about hundred *kāvyas* were written. The legendary and hymnological poetry also is rich in growth. But in spite of this we never find the appreciation of a *kāvya* or a drama. This is, indeed, astonishing and thought-provoking.

The touchstones required for the appreciation of poetical compositions had already been established. But it is a wonder how no critic desired to apply it to any literary composition.

Most of the Sanskrit *Sāhityaśāstrajñas* were not only appreciative critics, but also poets themselves. The critical genius was extremely refined and cultured. But no one among these ever thought of an independent critical examination of any composition.

It appears that the merits and defects of a *kāvya* were discussed in the presence of the poet in the assembly. No need was, therefore, felt for independent critical writing.

Composition of poetry was considered to be a kind of performance of penance. A poet had to study a number of *śāstras* conducive to the growth of his erudition. *Kukavitva* was considered to be as good as death.

Both the poets and the members of the audience were erudite and capable. No need, therefore, was felt of books appreciative of the beauty of any composition.

—*Nav.* Vol. XIX No. 12, September 1966, pp. 30-38

Liebert Gösta

AI NĪCAIRA-STATT NĪCAIḤ ALS GEBRGSNAME (AI NĪCAIRA INSTEAD OF NĪCAIḤ AS THE NAME OF A MOUNTAIN)

The term *nīcairākhyam* in the beginning of the 25th stanza in the *Meghadūta* of Kālidāsa has been split as well as interpreted by the author in much more different manner than that of most Indian commentators. According to the author, usual splitting of this compound as *nīcaih+ākhyaṁ* is not so convincing; he splits it as *nīcaira+ākhyaṁ*. He has given the following explanation in support to his contention :—

1) The mountain 'nīcai' is nowhere properly identified and the word *nīca* is generally used in the sense of high and low. In this sense of low, only the mountain Vāmanagiri is found.

2) In further splitting *nīcaira* as *nīca+era* or *aira*, he interprets *era* as the second form of *eraka*, a sort of grass, non.medicinal herb. The compound which he choses is *Bahuvrīhi* that means 'one with growth of *era* on it'.

3) According to him, the description of the vegetation on the mountain, compared to *romāñca* (*pulakitamiva*) on human body is further emphasised by *prauḍha puṣpaiḥ kadambiḥ*. The author identifies this *kadamba* with *Spharanthus* type as well as with *Munditika*. The adjective *nīca* in the sense of low or common (*e.g.*, *nica-bhojya*) is found also in *nīcā Kadamba* which is another synonym for *Munditika*.

The author has come to the conclusion that *nīcaira* is just another name of the 'Narda' plant and consequently the name 'nīcaira' has the significance of having the growth of 'Narda' plant on it.

In the third line, however, he interprets it as ira=windgod, and explains the name of the mountain as 'perfume-windy'. Here he explains nīca as a sort of perfume; because nīca is lexically translated as *coraka*, a particular perfume. Although such sort of double significance is characteristic of Kālidāsa, the author has not even excluded the probability of its (mountain) being a poetic convention of Kālidāsa.

—*OS* Vol. XIII, 1964, pp. 126–35

Mathur, Jagdish Chandra
NĀṬAKA KĪ NIJĪ SATTĀ KĪ KHOJA (TRYING TO SEE THE TRUE NATURE OF A DRAMA)

The classification and the principles laid down in the *Nāṭyaśāstra* do not apply to the dramas written by realistic minded dramatists in the style of the modern Western drama. Knowledge of the śāstra, preconceived ideas and critic's own tastes and interests have their importance; but to be able to measure the depths of a particular composition, it is necessary that the critic keeps them at the back of his head without giving them undue prominence. There is only one frame in which work of art is cast and it is the critic's first duty to try to see that frame.

Even more important than the frame is the source of inspiration for writing the drama. The ancient śāstra did not attempt to classify the sources of inspiration. Again, the act of pointing to what appears to be unnatural betrays an ignorance on the part of the critic of the limitations of the stage. In his character sketches, the dramatist has to portray intense feeling in a dramatic form, which may appear unnatural.

—*Natar*. Vol. I No. 3, 1965, pp. 11–14

Mehta, Madanarāja Daulatarama
TĪRTHAṀKARA NEMINĀTHA KĪ *NEMI-CĀCARĪ* (THE *NEMI-CĀCARĪ* OF TĪRTHAṀKARA NEMINĀTHA)

Devacanda's *Nemi-cācarī* was composed in V.S. 1636. In seventy-two stanzas, the work describes the city of Dwārkā, royal court, Nemināthа's personality, the dialogue of Nemi-Rukmiṇī-Satyabhāmā, *etc*.

The text is printed in the article.

—*SPA* Vol. XLIX Nos. 3-4, Śaka 1885, pp. 170-75

Meshram, Sheshrao

IMPORTANCE OF THE STUDY OF PĀLI LANGUAGE AND LITERATURE

Amongst the subjects of cultural importance in India, Pāli occupies a very important place. It was this literature that influenced not only modern Indian languages, but also the languages of Ceylon, Burma, Siam, Japan, China and many other countries of Asia, and it was the spirit of Buddhism embodied in Pāli literature that inspired all the fine art, architecture, sculpture and paintings of India.

—*MBo*. Vol. LXXIV Nos. 1-2, January-February 1966, pp. 21-22

Nagendra

BHĀRATĪYA KĀVYA-ŚĀSTRA MEN RASA-VIGHNA (DEFECTS-PERTAINING TO *RASA* IN INDIAN POETICS)

Strictly speaking, defects in *rasa* should be considered essentially *viṣayagata*, because *rasa* really exists in the mind of the reader with a taste, and enjoyment of *rasa* can be broken only where there is *rasa*. Nevertheless, in practice it is useful to study the topic of *rasavighna* in its two aspects: *rasa-vighna* from the poet's point of view—*kāvyagata* and that from the point of view of the reader with taste—*viṣayagata*.

The defects mentioned by Ānandavardhana and Mammaṭa as *rasa-doṣas* are also, in the end, found to be objects of the readers's experience. But they are fundamentally related to the poet's art. They are the poet's infirmities which mar the enjoyment of the reader. On the other hand, the drawbacks, which are responsible for the defects, mentioned by Abhinavagupta, generally belong to the reader's mind. Bringing in time and location and individual experiences causes misapprehension in the reader's mind. Other defects can be attributed to both the poet as well as the reader. In fact, there are two causes which deprive the reader of the experience of *rasa*; One is a defect in composition and the other one in the reader. In the end, the tasteful reader has to reap the fruit of the poet's mistakes; and in this way the experiencer of the *rasa* and its defects is the reader. But the poet can be the instrumental cause of this loss of enjoyment.

—*Hind*. Vol. XXV Nos. 1-4, January-December 1964, pp. 23-38

Nahata, Agarchand

HĀLŪ KAVI RACITA *VAITĀLA-PACĪSĪ* (*VAITĀLA-PACĪSĪ* OF THE POET HĀLŪ)

An incomplete work entitled *Vailāla Pacīsī* composed by the poet Rāu Ūḍau Hālū has recently been collected by the author of the present paper. Only seven pages of the manuscript comprising the 7th chapter and part of the 8th chapter are available in the present collection. The last three pages of the work are available in the Vardhaman Gyan Bhandar collection. The work, according to the reference in the manuscript, was composed on *Śrāvaṇa Sudi* 8 in *Saṁ.* 1308.

—*Var.* Vol. IX No. 3, July 1966, pp. 12–15

Radicchi, Anna

IL METRO E IL RITMO DI *MĀLAVIKĀGNIMITRA* II. 4 (THE METRE AND RYTHM OF *MĀLAVIKĀGNIMITRA* II. 4)

The author takes into consideration the metrical problem of the text of *Mālavikāgnimitra* II. 4 and typologically defines the dance mentioned in it.

—*Colom.* Vol. XXXI, 1966, pp. 1–39

Ramakrishnan, S.

KAMBAN'S VISION OF NATIONAL INTEGRATION

Kamban is the greatest among Tamil poets, whose mission was to give full-fledged artistic expression to the grandeur and vitality of the cultural synthesis of the Sanskritic culture of the North (itself a product of the fusion of the Aryan and Pre-Aryan cultures) and the Tamil culture of the south. The author has successfully attempted to show Kamban's vision of national integration.

Kamban chose for his theme the story of Rāma, who had captured the hearts of the Tamils even in ancient times. Though he is indebted to Vālmīki for the ground-plan and the total design of his epic, yet his unique imagination and vision conceive the plot anew and portray the characters vividly and with a rare dramatic power. Though he was a Vaiṣṇavite, yet his deep humanity, wide culture and profound wisdom kept sectarianism at arm's length. He believes that in the final analysis, a man is to be judged not by his professions or beliefs, but by his deeds. That is probably the reason why the all-embracing poet omits Vālmīki's reference to the absence of atheists in Ayodhya.

Kamban's Rāma is never conscious of his divinity. He treads the path of virtue as a man would, though he is himself virtue personified. And, for Kamban, Rāma's main achievement is the steady expansion of the *Dharma-rājya* beyond the confines of Kosala till utimately, it comprises the whole country. It is in this sense an epic whose theme is the achievement of Indian unity.

—*BJ* Vol. XIII No. 8, November 1966, pp. 101–7

Sastri, N.V. Venkatasubramania
PAÑJA-BHĀṢĀ-VILĀSAM

The author of this work was Shahaji. The Drāviḍa princess Kāndimatī met Kṛṣṇa at the *Rājasūya yajña* and fell in love with him. Similarly, Āndhra princess, Kalānidhi, Mahārāṣṭrian princess Kokilavāṇi and Northern Indian princess Sarasikhamaṇi fell in love with Śrī Kṛṣṇa there. The drama describes their separation and feelings and thus the prominent sentiment is *vipralambha śṛṅgāra*. For each princess in the description the particular language is used.

—*JTSL* Vol. XVIII No. 3, 1965, pp. 1–8

Sastry, S. Subramania
SAṄKARṢAKĀṆḌA BHĀṢYAM

The *Saṅkarṣakāṇḍa* has four chapters with four *pādas* in each chapter, and forms the latter part of *Pūrvamīmāṁsā*. The former *Tantrakāṇḍa* consists of 12 chapters. Jaimini was the author of the entire śāstra. It is also claimed that together with the four chapters of Bādarāyaṇa's *Brahmasūtras*, *Mīmāṁsā* contains 20 chapters. Śrīśaṅkara supports the existence of *Ātman* which is different from body, but condemns the unity of two *śāstras*. Bādarāyaṇa, Dhūrtasvāmin, Śabarasvāmin, Śaṅkara, Rāmānuja, Śrīkaṇṭha and others have quoted some of the *sūtras* of Jaimini. The term *Saṅkarṣa* is found in Devasvāmin's quotations. The name of *Devatākāṇḍa* is discussed then with all the possible formations. Commentaries on the *Saṅkarṣakāṇḍa* were written by Upavarṣa, Devasvāmin and Bhavadāsa according to Prapañcahṛdaya, Bodhāyana and Devasvāmin's work withstood the wrath of time. The editor throws light on the *sūtras*, the *bhaṣya* and Devasvāmin. Analytical contents of the work are given in English along with the details of chapters. Then the text is given and finally the appendices on *sūtras*, citation and quotations and the authors referred to in the *sūtras*.

—*AORM* Vol. XX Pts. 1–2, 1965, pp. 161–260

Schneider, Ulrich

GEGENWARTSGESCHICHTE UND PROSA IN DEN BEIDEN FASSUNGEN DES *SARABHAṄGA-JĀTAKA* (PACCUPANNA-VATTU AND PROSE IN BOTH THE VERSIONS OF *SARABHAṄGA-JĀTAKA*)

The author has taken into consideration the story of Paccupanna-vattu and prose in both the versions of the *Sarabhaṅga Jātaka* (SJ) *namely* and Pāli. He finds that in the *gāthās* of the *SJ Samedhāna* stanzas in these versions differ completely from each other. Paccupannavattu is also quite different. Before coming to certain conclusions he Mr. (metrical version) has given the contents of the text divided in three parts.

The first part is the report how a *purohita* son (Bodhisattva), Yajña-datta (Mr.) resp Jotipala (P). is named, how he learns archery and gets championship in this art, how he surpasses all participants in contest, wins the title Sarabhaṅga and becomes very famous in the world. But directly through this victory he comes to retrospection and takes decision to migrate.

The second part gives the story about Vatsa. Vatsa (Pāli Vaccha), an ascetic, comes one day to king Dandaki. The king maltreats him and is, therefore, ruined by angry gods together with his kingdom. Only one minister (Senāpati) escapes the catastrophe through the advice of Vatsa. Vatsa himself dies and is honoured by many ṛṣis through *Pūjā* under the presidentship of S.

The third part finally deals with the visit of three kings, brought about through the knowledge of Dandaki's fate and that of Indra, to the gathering ṛṣis at *pūjā*. The prediction of Bodhisattva in the form of question and answer is almost the substance of the gāthās. Indra's visit is not accounted for in the Vatsa story; it is named only in the third part of P. story, where Indra wants to get answers of seven questions from S. This feature of the *SJ.* connects it with some Brāhmaṇic source.

The list of the persons in Mu. *Samodhāna* is not corresponding to that of P. *Samodhāna*. But the latter is completely identified with that of *Indriya Jātaka*. The only difference consists on the treatment of Nāradas.

The conclusions of the author are as follows :—

1. Mr. Prose version indicates few omissions and is not also free from mistakes. It can't be the source of Pāli Prose version.

2. One must accept a common older source to both of them. The old narration in Mr. seems to be much more reliable than P. prose. Above

all, it is noticable in P. prose that it is much more expanded with the aim of glorifying the figure of Bodhisattva. The references to *Indriya-Jātaka* and *Udrāyana-Avadāna* together with old requisites (Mūlasarvāstivata-influence) are clear indications of suppliments or additions.

3. Mr. Version is dealt with in duller manner. That is why it is in prose where the composer is not bound by metrical rules or traditions.

4. Paccupannavatthu on both versions are quite different. P is secondary in this respect.

—*ZDMG* Band CXIV Heft 2, 1964, pp. 329–59

Seeralan, M.

TIRUÑĀNA SAMBANDAR PIḶḶAI TAMIL

In this issue, the *Tāla*, *Sappāṇi*, *Mutta*, *Varuhai and Ampuli parvas* are given. These are the chapters which characterise the Piḷḷai Tamil tradition. Each poem contains 8 stanzas and each *parva* describes the various aspects of the growth of Lord Sampanda. The Tamil text is given.

—*JTSL* Vol. XIX No. 3, 1966, pp. 7–22

Sharma, Janakinath

VIKAṬANITAMBĀ-SANSKRIT BHĀṢĀ KĪ PRAMUKHA KAVAYITRĪ (VIKAṬANITAMBĀ-THE PROMINENT POETESS OF SANSKRIT LITERATURE)

Among the poetesses in Sanskrit literature in ancient India, the name of Vikaṭanitambā stands prominent. Her name seems to be rather peculiar, but taking into consideration the nick name of other poets like Nagnācārya, Gaṇḍagopāla, *etc.*, it is apparent that this name was her nick name. Her original name is not known. Her age is difficult to determine. Rājaśekhara and Ānandavardhana have referred to her. Ānandavardhana flourished in the 8th century A. D. and hence it will not be wrong to consider her existence in about the 7th century A. D. Nothing is known about her life. Only fragments of her compositions are quoted in the works of Ānandavardhana and Śrīdhara.

—*Sar.* Vol. LXVI Pt. 1 No. 6, June 1965, pp. 451–52

Sheel, Rajendra Bhanot

KĀMAŚĀSTRĪYA NĀYAKA VIVECANA KĀ BHĀRATĪYA NĀṬYA PARAMPARĀ PARA PRABHĀVA (IMPACT OF HERO PORTRAYAL IN THE *KĀMAŚĀSTRA* ON INDIAN DRAMATIC TRADITION)

The writer analyses in this article the characteristics of the 'hero' portrayed by Vātsyāyana and shows his influence on the works of dramaturgists like Bharata, Dhanañjaya and others.

—*Sap*. Vol. XIII No. 9, August 1966, pp. 54-60

Shivnath
DOGRI POETRY TODAY

This is a brief survey of the Dogri poetry today which has been published in five volumes recently. It shows that the creative and the emotional urges of the Dogras known for their valour, devotion and love, and their enjoyment of simple things of life deserve to be known better.

—*CF* Vol. VII No. 3, April 1965, pp. 54-60

Somani, Ramaballabha
VIKRAM SAṀVAT 1295 KĪ MAHĀRĀVALA JAITRASIṀHA KĪ APRAKĀŚITA PRAŚASTI (AN UNPUBLISHED WORK OF THE REIGN OF MAHĀRĀVALA JAITRASIṀHA DATED IN V. S. 1295)

A large number of literary works were composed during the reign of Mahārāvala Jaitrasiṁha of Mewar. The author has recently come across a palm leaf manuscript of the work *Karma-Vipāka* dated in V. S. 1295. The contents of the work tally with the description given in *kharatara-gurvāvalī*. According to the work, Śrī-Jineśvara Sūrī was present at Chittor on *Jyeṣṭha Sudi* 2 in V. S. 1288 and there he converted a number of followers. On *Āṣāḍha Vadi* 2 he caused to be erected temples of Neminātha and Pārśvanātha with the help of huge amounts donated by Śreṣṭhī Lakṣmīdhara and *Śreṣṭhī* Rālhā. Journeys of Śatruñjaya and Ujjayantagiri were made in V.S. 1289. An important information which the record furnishes is that Dharmadeva was the *pradhāna* of Mahārāvala Jaitrasiṁha in V.S. 1295. The ascetic Jainavallabhasūrī, referred to in this record, was a contemporary of Naravarman, the ruler of Malwa. The village 'Nalaka' referred to in the record is yet unidentified.

—*Var*. Vol. IX No. 3, July 1966, pp. 4-5

Srivastava, Karuna
CAMPŪ KĀVYA: EKA SAṄKṢIPTA PARICAYA (*CAMPŪ* LITERATURE : A BRIEF ACCOUNT)

When the Sanskrit writers felt that prose or poetry alone is not so enjoyable as a combination of the two, they began to compose *Campū* literature. The beginning of this kind of literature can be seen so early as the Vedic period, and prose and poetry are found side by side in the Saṁhitās, the dramas, the legends and the Purāṇas.

In ancient times, *Campū* was synonymous with mixed prose and poetry and in the beginning *Campū* was the name given to all continued narratives ; but later it began to signify a style of writing. Ornamental prose began to be considered the characteristic of narratives written in the *Campū* style and the use of unqualified verse along with straight simple prose was made only in *Campūs*. The subject matter of *Campū* writings, being unlimited in any manner, is very vast. These characteristics are, however, neither found in all *Campūs* nor can they be expressed in any short definition.

The Purāṇas are the chief source of *Campū* literature. Of the 245 *Campū* works, 36 are based on the *Rāmāyaṇa*, and the *Bhāgvata* is the most popular source of *Campū* narratives. Essays dealing with pilgrimage and local festivals and gods are not found so much in any other style of Sanskrit writing as in *Campū*. The principal *rasas* expressed in this style are *Śṛṅgāra* and *Vīra* ; but the other *rasas* have also found expression in *Campūs* here and there.

—*Bha*. No. IX Pt. 1, 1965-66, pp. 48-57

Subramanian, N.

NIYĀYAM ENNUM VUVAMAI VAGAI (THE SIMILE THAT IS CALLED *NYĀYA*)

The *Nyāya* is a simile in Sanskrit. This simile is short in form, but is explainable considerably. Tamil gives such similes, but they are not arranged as in Sanskrit. The *Śivañanabōdam*, *Vivekacindāmaṇi*, *Tarukka-sangraga-dīpikā*, *etc*., in Tamil give illustrations of such similes. Śivakra yōgi's commentary and Śivañamuni's work contain them. *Kākatālīya nyāya* used in Śivaprakāśa's *Tiruvē̆ṅkai kō̆vai* is interpreted by Kamal Jacob in his *Laukika Nyāyāñjali* in a different way. *Ajākrupāṇīya nyāya*, *Karvāḍa-nyāya*, *Andhagaja-nyāya*, *Kapotaka-nyāya*, *Guṇākṣara-nyāya*, *Dehaḷidīpa-nyāya*, *Madhyama-dīpikā-nyāya*, *Kākāṣi-goḷaka-nyāya*, *Aruntati Pradharna-nyāya* and others are found in Kamban's *Rāmāyaṇa*, Kacciyappar's work, *Māṅikkavāsakar*, *Kanda Purāṇa* of Kacciyappa, Śivācari's work, *Nannūl*, *Prabhu-liṅga-līlā*, *Cintāmaṇi Sīkaḷatti Purāṇam*, *etc*., have illustrations of *nyāya* similes.

—*AORM* Vol. XX Pts I & II, 1965, pp. 1-11

Surve, B. G.

BHĀRATĪYA SANSKṚTIKOŚĀTĪLA—BHĀŚA VA SĀHITYAVIṢAYAKA NONDĪ (SOME NOTICES ABOUT LANGUAGE AND LITERATURE IN THE BHĀRATĪYA SANSKṚTI KOŚA)

The author of the article takes a review of the three volumes of the *Kośa* Published so far and complains that the information about language and literature given in the *Kośa* does not maintain a standard. The list of reference books is not up-to-date. The author also mentions some errors of omission and commission in the *Kośa*.

—*Nav*. Vol. XIX No. 7, April 1966, pp. 42-47

Suryavanshi, A. P.

NĀMADEVĀÑCYĀ *ABHAṄGACĪ* EKA VAHĪ (A BOOK OF NĀMADEVA'S *ABHAṄGAS*)

A number of books of Nāmadeva's *abhaṅgas* have been discovered from various places in Maharashtra, but none of them has so far been edited correctly. The *abhaṅgas*, edited by Vishnubuvā Jog is a more scientific edition, but errors have crept in there too. The present author discusses the contents of the book of the *abhaṅgas* of Nāmadeva recently discovered from Lohagaon in the Chanda district of Maharashtra. The manuscript was found in an office of a *Paṭwārī* in this village and from the script and the condition of the manuscript it seems to be of about one hundred and fifty years old.

—*MUJ* Vol. V No. 2, February 1965, pp. 5-8

Thite, G. U.

JINĀLAMKĀRA: GRANTHAPARICAYA (INTRODUCTION TO *JINĀLAMKĀRA*)

The *Jinālaṁkāra* is a panegyric to Jina, *i.e.*, the Buddha and is composed by Buddharakkhita or Buddhadatta in the Pāli language. The style, the thought-content, abundance of metres and figures of speech tell us that the present work belongs to the decadent period of Sanskrit poetry. In no circumstances, the poem can be dated before the 6th century A.D.

The article then introduces us to the contents of the *stotra* and gives an estimation of the poem as a *citrakāvya*. The poem is compared to the *Lakṣmisahasrastotra* in Sanskrit. Both are *cirtrakāvyas*. Both contain description of the beauty of the goddess. Both contain descriptions of sexual enjoyment. Both contain a queer mixture of *bhakti* and *vairagya* with *śṛṅgāra*.

The author of the article tries to explain the existence of the *bhogāsakti* in the *stotra* literature saying the poets were poor people and, therefore, expressed their desire for enjoyment in this way.

—*Nav*. Vol. XIX No. 11, August 1966, pp.9–15

Tripathi, Karunapati

KASHMIR KE SĀHITYAKĀRA (THE AUTHORS OF KASHMIR)

Kashmir had great contributions to make to the literary history of ancient India. The authors of epic literature were : Bhaumaka Bhaṭṭa, the author of *Bhaṭṭī-sā* and *Rāvaṇārjunīya* ; Ratnākara (9th century A.D.), the author of *Harivijaya*, Kṣemendra (11th century A.D.), the author of *Aucitya-vicāra-carcā*, *Kavi-kaṇṭhābharaṇa* and about 35 other works ; Bilhaṇa, the author of *Vikramāṅkadevacarita*, *Karṇasundarī* and *Caurisuratapañcāśikā*. Scholars believe that Dhanañjaya, the author of *Dvisandhāna* or *Rāghavapāṇḍavīya*, Jalhaṇa, the author of *Somapālavilāsa ;* Maṅkha, the writer of *Śrīkaṇṭhacarita* and Jayadratha, the composer of *Haricarita-cintāmaṇi* were also inhabitants of Kashmir. About the *Khaṇḍa-kāvyas* and their authors, mention may be made of Bhartṛmeṇṭha, the author of *Hayagrīva-vadha*; Damodaragupta, the writer of *Kuṭṭanīmataṁ*; Śaṅkuka, the author of *Bhuvanābhyudaya* and Kalhaṇa, the author of *Rājataraṅgiṇī*. It is also believed that two Buddhist literary works, *viz.*, *Lalitavistara* and *Baḍḍha-kahā*, were composed in Kashmir. Among the authors of the *Alaṅkāraśāstras* may be named : Bhāmaha, the writer of *Kāvyālaṅkāra*, Udbhaṭa, Vāmana, the composer of *Kāvyālaṅkārasūtravṛtti*, Rudraṭa, Ānandavardhana, Abhinavagupta, Bhaṭṭamukula, the author of *Ārya-ghāvṛttimātṛkā ;* Bhaṭṭā-tauta, the composer of *Kāvya-kautuka ;* Kuntala, the writer of *Vakrokti-jīvita*, Mahimabhaṭṭa, the author of *Vyaktiviveka ;* Mammaṭa ; Ruṭayaka, the writer of *Alaṁkārasarvasya*, *Alaṁkāramañjarī*, *Alaṁkāravārttika*, *Sāhityamīmāṁsā* and a number of other works.

—*Trip*. Vol. XI No. 2, November 1965, pp. 46–50

Upadhye, Sadhana J.

SANSKRIT KĀVYĀNTARGATA KATHĀVASTŪMADHĪLA BADALA VA KĀVYĀTMATĀ (CHANGES IN THE PLOTS OF THE LEGENDARY SANSKRIT POETRY AND THEIR ESSENTIALLY POETIC NATURE)

Sanskrit poetry is mostly legendary in *character*. The plots are generally based on the Purāṇas and the epics. In doing so, there is no mechanical imitation. There is change and novelty in characterisation, episodes, *etc*.

The Kaikeyī in the *Pratimā Nāṭaka* of *Bhāsa* is *the Kaikeyī* of the *Rāmāyaṇa*. The original is not tampered with, but the new light, which is thrown on the character, is artistic and of the best quality.

Kālidāsa, in his *Abhijñāna-Śākuntalaṁ* has idealised the hero by the addition of curse-episode. A powerful trait in *Śakuntalā's* character thus disappears and the very purpose of Vyāsa is defeated.

The same is the case of Bhavabhūti's *Citradarśana*. Vālmīki's Rāma and Sītā are human figures. The Karṇa legend of the *Mahābhārata* has been added to by later poets with a number of episodes. Karṇa, delineated by imaginary episodes appears to be *tāmasa*, while he, in the *Mahābhārata*, *rājasa*.

The *Chāyānāmapraveśa* of Bhavabhūti is completely his own invention. Without injuring the original legend and tampering with the characters, Bhavabhūti has artistically removed the doubts about Sītā's chastity in Rāma's heart.

The introduction of a number of episodes is another way in which the poet tries to introduce novelty. The number of episodes are, as a matter of fact, 'collection of actions' and not 'unity of actions'. At the time when Bhavabhūti is eulogised for his *Chāyānāmapraveśa*, he may be blamed for neglecting a number of episodes and their chronology.

—*Nav.* Vol. XIX No. 9, June 1966, pp. 18–27

Vardhamane, G.D.

SOLĀVYĀ ŚATAKĀTĪLA JAINA MARĀTHĪ KĀVYA : *JASODHARARĀSA* (*JASODHARARĀSA*, A JAINA MARĀTHĪ POEM OF THE SIXTEENTH CENTURY)

Jasodhararāsa is a poem composed in the first half of the sixteenth century by Paṇḍita Megharāja or Megha. The poet wants to inculcate the principle of *Dharma* on human mind. The famous story of Yaśodhara has been fittingly selected by the poet for the purpose.

This is an *Ākhyānakāvya* consisting of 1100 *ovīs* in Marāthī. Man cannot escape from the sin of killing animals, even if an animal made of flour is given as a victim. Yaśodhara and his mother had to suffer for this sin.

The poet is skillful in expression, and the descriptions are embellished with figures of speech. The poet Megha was also a *paṇḍita*. He has been successful in inculcating the principle of *Ahiṁsā* through this story.

—*Nav.* Vol. XIX No. 4, January 1966, pp. 18–24

Viswanathan, N.

PAÑCABHĀṢĀVILĀSAM

This is a drama written in five languages. It is written on the Sanskrit dramatic tradition and the actors include *Sūtradhāra*, Śrī Kṛṣṇa, the minister, princesses of Draviḍadeśa, Āndhra, Mahārāshtra and northern India, the maid-servant, *etc.* It is written in Devanāgarī, but the published part is written in Tamil as well. The drama starts with prayer and *Sūtradhāra* introduces the story. The language is a Brāhmaṇical dialect of Tanjore.

—*JTSL* Vol. XIX No. 3, 1966, pp. 1–7

XI MISCELLANEOUS

Atreya, Shanti Prakah

SNĀYUMAṆḌALA KĀ TULANĀTMAKA ADHYAYANA (A COMPARATIVE STUDY OF THE NERVOUS SYSTEM)

The ancient Indians had a very good knowledge of the human nervous system. Elaborate descriptions of the brain, the spinal cord, the nerves and the autonomic nervous system are found in old Sanskrit texts. The *Sahasrāra*, as mentioned in the *Śiva Saṁhitā*, is the cerebral cortex and the *Yoni* in the middle, which divides it into two parts, is the longitudinal fissure. The sixteen-digit moon, full of nectar, is said to be situated in the head. The sixteen parts of the brain mentioned in this text can be : Cerebrum Cerebellum, Medulla Oblongata, Pons, Mid-brain, Corpus Callosum, Corpus Striatum, Pituitary, Thalamus, Hypothalamus, Subthalamus, Metathalamus, Epithalamus, Choroid Plexuses and Ventrides. As held by modern physiologists, the *Bṛhanmastiṣkīyavalka*, or the cerebral cortex, is the centre of all knowledge and consciousness. Medulla Oblongata is the *Suṣumnāśīrṣa* of the ancients. It is the meeting place of the sympathetic nerves. The convolutions of the cerebral cortex are also described as the digits of the moon, and the cerebro-spinal fluid as its *amṛta*. *Mṛdutāmkā* is the Piamater, the folds of which form the Tela-Choroidea. Similarly, we find appropriate Sanskrit names given to Cisterna-magna, Arachnoid and Subarachnoid space. The *Śāṇḍilyopaniṣad* clearly states that *Suṣumnā*, which is the spinal cord, runs inside the *merudaṇḍa*, which is the vertebral column. According to *Ṣaṭcakranirūpaṇa*, the *meru-daṇḍarajju* consists of four nerves and, according to *Śivasaṁhitā*, *Suṣumnā* is the centre for reflex action. This is in line with the findings of modern anatomy and physiology. The gray matter of the modern scientists was called *citra* by the ancients.

Nearly all Yoga texts contain elaborate descriptions of nerves, and the Sanskrit names of olfactory, auditory, optic and hypoglossal nerves can be easily seen. According to Rakhal Das Ray, *Alambuṣā* is the Sensory Fasciculus in the anterior Funiculus; *Kuhū* the Sensory Fasciculus in the posterior Funiculus, *Varuṇa* the Mandibular nerve, *Yaśasvinī* the Sensory Fasciculus in the lateral Funiculus, *Piṅgalā* the right nervous terminale, *Pūṣa* the optic nerve, *Payasvinī* the vestibular nerve, *Sarasvatī* the lingual nerve, *Śaṅkhanī* the cochlear nerve, *Gāndhārī* the opthalmic nerve, *Iḍā* the left nervous terminale, *Hastijihvā* the sensory portion of the glossopharyngeal nerve and *Viśvodarā* the sensory portion of the vagus nerve.

As held by modern physiologists, the autonomic nervous functions were believed by the ancients also to be the functions of *Vajrā*, *Citraṇī*, *etc.*, along with *Suṣumnā* situated in the head and vertebral column. According to *Saṅgīta Ratnākara*, of the two chains of ganglia running on the right and left sides of the *Suṣumnā* and parallel to it, the chain on the left is the *Iḍā* and that on the right *Piṅgalā; Kuhū* is the Pudic nerve of the Sacral Plexus, *Sarasvatī* the Hypoglossal nerve of the Carvical Plexus and *Payasvinī* the Auricular branch of the Cervical Plexus.

—*Gav*. Vol. I No. 4, February 1965, pp. 42–58

Avasthi, J.P.

NAITIKA ĀDARŚON KĪ CETANĀ KĀ SROTA AURA HAMA (MOTIVATING FORCE BEHIND MORAL IDEALS AND WE INDIANS)

According to Indian philosophy, all those ideals which go to form a superior humanity, are considered to be morally good. From the spiritual point of view, they have only an extrinsic value; from the practical angle, they are supposed to be intrinsically good. Truthfulness, kindness, forgiveness, detachment, tolerance and peaceful co-existence are such ideals. But partly materialistic, and evolutionistic philosophies have robbed India of this treasure. The ideals which are related to *Brahmavidyā* are not before us today.

—*Gav*. Vol. I No. 4, February 1965, pp. 29–34

Buddha Prakash

NON-ALIGNMENT—A HISTORICO-CULTURAL APPROACH

The policy of non-alignment is based on the traditional Indian approach to the world. Indian cultural contacts with the different regions of the world date from pre-historic times. In south-east Asia, Indian cultural tradition was carried to the countries of Kambujadeśa, Campā, Malaya, Sumatra, Java, Borneo, Bālī and the Philippines. It was similarly carried to Central Asia, Chinese and Russian Turkistan, China, Japan, Korea, Russia and some of the ancient countries of the West. In her approach to all these countries of the ancient world, India never adopted any rigid attitude or followed any dogmatic policy or imposed any fanatic creed on any country or people of the world. She rather recognised the validity of all political systems, social institutions and economic techniques and acknowledged the right of every nation to grow and develop according to its ethos and genius. This great tradition of hoary antiquity, lying embedded in the sub-conscious strata of the mind of the Indian people, became articulate in the policy of non-alignment formulated by Śrī Jawaharlal. This is, thus, a unique instance of how age-old history suddenly surges up in the mind of a renaissant nation and conditions its course and orientation.

—*SB* Vol. I Pts. 1-2, December 1965, pp. 1–21

Cheboksarov, N.N.
ETHNIC PROCESSES IN THE COUNTRIES OF SOUTH AND SOUTH EAST ASIA

During the post-war period, Soviet ethnographers, doing field work in the countries of Eastern and Southern Asia, have observed certain common factors in the ethnic processes obtaining in these countries. These are : Co-existence and Inter-relation of various socio—economic formations—from primitive to capitalistic and socialistic formations and closer affinity among different ethnic communities, intensive inter-action among them in all spheres of life (social) as a result of economic, cultural and political progress.

In India, religion—Hinduism—has played a specific role in certain ethnic spheres for a very long period. But the concept 'people of India' denoting a national-political community cannot be identified with the concept of ethnic communities. In this context the much used term 'nation' is also not the scientifically correct definition for denoting the people of India, because the most important characteristic—a single language—is still not there. Post-independence reorganisation of states on more or less linguistic principles, proclamation of main regional languages as state languages have helped in forging a number of ethnic centres.

Communities speaking Indo-European languages like Hindi, Bengali, *etc.*, and those speaking Dravidian languages like Tamil, Telgu, *etc.*, are, in our opinion, separate nations and hence India is a multi-national state. These nations have joined hands economically and culturally, but have not formed into one nation.

Apart from the major peoples, there are many small ethnic communities having various stages of economic, cultural and political development. Many of them have the potentiality of developing into separate nations. Active struggle for self-determination by the Nāgās is a pointer towards this direction.

—*SE* No. 2, 1966

Das, Rashvihary
MY MASTER AS I SAW HIM

Brajendra Nath Seal was very extensively and deeply read in all philosophies, both Eastern and Western. He seemed to have been highly impressed with the idea that all things pass away and did not seem to have his faith pinned down to any particular theory. He suggested that there was no immutable and infallible means of knowledge in the possession of man. What is called reason is, according to him, dependent on the physiological structure of the brain.

Seal was a great enthusiast for Indian philosophy. But he was neither in love with the extreme empiricism of the Nyāya-Vaiśeṣika nor with the extreme monism of Śaṅkara. He appreciated the synthetic outlook of Indian philosophy. He had a theistic turn of mind; but whether God for him was a person or merely the ideal is not known.

He seemed to have paid greater attention to the problems of cosmology than to those of metaphysics; and, in his view, the cosmic movement was not merely cyclical, but spiral. His highly capacious mind was well stocked with ideas and facts of cultural interest; and he did not admit any unbridgeable gulf between science and philosophy. He probably thought that with sufficient ingenuity one could accommodate all available knowledge within a comprehensive and coherent scheme which would be one's philosophy.

There is no doubt whatever that he took lively interest in the advancement of science.

Seal's poem *The Quest Eternal* gives unmistakable evidence of his poetic gifts also. But he was more than a mere philosopher and more than a poet. He took considerable interest in art and literature and appreciated beauty in all its forms.

—*JIAP* Vol. V Nos. 1-2, 1966, pp- 1–16

Dev Indra

ABHIJÑĀNĀ ŚAKUNTALAM MEN CITRITA PAŚUPAKṢĪ (ANIMALS AND BIRDS IN THE *ABHIJÑĀNA ŚAKUNTALAM*)

The article gives a brief account of the animals and birds oocurring in the *Abhijñāna Śākuntalam* as also the references to mythical animals alluded to in it.

—*Sap.* Vol. XIII No. 9, September 1966, pp. 50–61

Hazra, R. C.

KAUṬILYA STUDIES

The employment of State robbers and agents for harassing enemy countries forms part of *Kūṭa-yuddha* which is recommended by writers of

Arthaśāstras under particular circumstances. Kauṭilya names it as one of the three kinds of warfare. *Kūṭa-yuddha* system can be traced back to the Vedic period. But the protagonists of the Vedic *Dharma* as found in the *Dharmaśāstras* were not in favour of a king's resorting to *Kūṭa-yuddha.*

It is interesting to see that a very similar attitude towards *Kūṭa-yuddha* is found in the *Mahābhārata* which tries hard to popularise the *Śrauta* and *Smārta dharma* by way of making a compromise between the Vedic and the popular ideas of life and conduct. This has been shown by the writer after a critical evaluation of the Aśvatthāman episode.

—*OH* Vol. XIII Pt. 2, July-December 1965, pp. 131-44

Kapoor, Sivanandana

BHĀRATĪYA SAṀSKṚTI KĀ PRATĪKA—*KALAŚA* (*KALAŚA*—A SYMBOL OF INDIAN CULTURE)

The *kalaśa* (a jar) occupies a distinct position in Indian culture. Gods are supposed to reside in different parts of the *kalaśa*. According to the *Kālikā Purāṇa*, *kalaśa* was fashioned by Viśvakarmā to store nectar arising out of the ocean. A *kalaśa* of gold was regarded auspicious and was used at the coronation ceremony. Many types of *kalaśa* are referred to in the Sanskrit literature, particularly in the *Harṣacarita*.

—*Sar.* Vol. LXV Pt. 2 No. 1, July 1964, pp. 55-56

Khare, R. S.

A CASE OF ANOMALOUS VALUES IN INDIAN CIVILIZATION : MEAT—EATING AMONG THE KĀNYA-KUBJA BRĀHMAṆAS OF KĀTYĀYANA *GOTRA*

It is apparent that an important traditional dispensation for meat-eating by Kātyāyanas came from their sectarian affiliation and its accompanying religious philosophy—Śaktism. As has been pointed out by Wilson, the major rites with respect to the Śākta sect and its ritual are derived from the *Tantras*; and hence the ritual implications of meat-eating began to decline with the decline of *Tāntric* fervor and the rise of deities of Vaiṣṇavism and Śaivism.

Viśvāmitra, Kāt and Accila, referred to as the ṛṣi-ancestors of the Kātyāyana *gotra*, were entitled to warrior-like practices, including meat-eating. In Hindu culture, when circumstances demand, the warrior spirit—with its concomitants—can be suitably and harmlessly combined with Brāhmaṇa values.

Life histories of the Kātyāyanas show that the older people change their forms of worship from a more vigorous or violent nature to a non-violent and sober one. These changes conform to the cultural ideal which emphasizes detachment. In this mode of worship, one usually leaves meat-eating completely.

In Hindu culture, religious purpose is held to be more important than the means to achieve it, and meat-eating appears only as a way to approach a particular mood of the deity.

Meat-eating is concerned more with ritual than with social practice. Brāhmaṇas can be condoned only in so far as what they do is in line with their spiritual pursuits.

It is erroneous to conclude that vegetarianism and teetotalism are not Brāhmaṇa values.

—*JAS* Vol. XXV No. 2, February 1966, pp. 229-40

Krishnamoorthy, K.

THE INDIAN CONCEPT OF BEAUTY

Indian aestheticians hold that it is only beauty which differentiates the literary art from science. They use the term *alaṁkāra* for beauty. The Indian approach to beauty was something of a mixture of several stand-points, the idealist-cum ethical, the realistic, the psychological and the formal or technical. One outstanding point that emerges throughout the treatment of these basic ideas of *alaṁkāra-śāstra* is that beauty is perceived by the critic only as relating to the object.

The ideas about *cārutā*, *saubhāgya*, *etc*., indicate how leading poets like Kālidāsa and Bhāravi were well aware of the vast range of the world of beauty and of the distinction between beauty in nature and beauty in art. Māgha comes out with his memorable dictum : 'To appear ever fresh with every new look is the criterion of beauty'.

Ānandavardhana became the founder of the new school of aesthetics. His cardinal tenet is that what matters most in poetry is the aesthetic reaction of the man of taste. The final beauty, according to him, is nothing but *dhvani*.

—*AP* Vol. XXXVII No. 11, November 1966, pp. 503-7

Marathi, N. B.

SANSKRIT: APEKṢĀ NI UPEKṢĀ (SANSKRIT—EXPECTATION AND NEGLIGENCE)

Sanskrit is the repository of the Indian history of centuries and is the mother who nourished Indian culture in all its aspects.

Among seven thousand periodicals published in India, Sanskrit periodicals number fifty and their financial condition is far from satisfactory.

The number of Sanskrit readers prescribed for secondary education is about sixty. But there also real progress is not to be seen.

As regards the propagation of Sanskrit, there are two opposite thought-streams. The higher thought-stream suggests that Sanskrit and culture should be the subjects of serious study. It should help the cultural renaissance of India. It should also give Indian culture an honourable place among world-cultures.

The other thought-stream suggests that Sanskrit should be deleted from the curriculum of secondary schools.

—*Nav*. Vol. XVII No. 10, July 1964, pp. 33–37

Mathur, Rajendra S.
RAMAKRISHNA GOPAL BHANDARKAR

The author of the paper sketches in brief the academic career of Ramakrishna Gopal Bhandarkar (1837-1925), the great Sanskrit savant and distniguished orientalist.

—*IAC* Vol. XV No. 1, January 1966, pp. 71–75

Nimkar, B.K.
SANSKRIT AESTHETICS AND GREEK IMITATION THEORY

Both Greek and Sanskrit critical writings present the earliest explorations in aesthetics and their study reveals the similarites between the two basic patterns of thinking. The Greeks regarded 'art' to be 'imitation' based on sense perception, while Sanskrit aesthetics conceived the poet as 'creator' (*Sraṣṭā*) and ranked him equal to the 'God of Creation'. Secondly, the Greek notion of 'catharsis', synthesises pleasure proper and purgation, but stops at the idea of pleasure resulting from the art. Indian *Rasa* theory, on the other hand, goes further to analyse the generalization of feeling, sublimation and process of culmination of pleasure into 'bliss' (*ānanda*).

—*CF* Vol. VII No. 3, April 1965, pp. 50–53

Pandey, Rajendra
UNIVERSITY EDUCATION IN ANCIENT INDIA

Educational institutions in India are of remote antiquity. They have made great contribution to the science of grammar and philosophy and various other subjects. They have produced many great thinkers whose out-put on the intellectual side is by far the most prolific when compared to that from the contemporary civilizations. Several types of institutions known as *Śākhās*, *Caraṇas*, *Pariṣads*, *Kulas*, *Gotras* and the like had already developed by the time of the Vedic period.

In the later period universities came into being at Taxila, Vārāṇasī, Nālandā and other places. The educational system that was in vogue at these centres of learning can be gleaned from ancient Indian literature, more particularly from the *Jātakas*, and it appears that the life of the student in ancient Indian universities was comparatively quite hard because of tough curricula and restrictions on the daily life of the students. But the universities also paid attention to the spiritual side of education.

—*IAC* Vol. XV No. 3, July 1966, pp. 223-27

Raju, D.S.

WEAPONS THAT CHANGED THE COURSE OF HISTORY

Starting from the epic period and coming up to the modern times, the author gives an exhaustive account of the superior and scientific weapons used by warriors. To quote a few instances, the invincible *Gāṇḍīva* of Arjuna was used with a devastating force. The sharp-edged disc of Lord Kṛṣṇa during the same period never failed to sever the heads of his opponents. Similarly, the *Brahmāstra* was also supposed to be the most powerful weapon. The athor refers to the armoured chariots used by Ajātaśatru against the Licchavis, the coat of mail and 25 feet long spears used by the Greek soldiers against the army of Porus, introduction of fast moving cavalry, bows, arrows, spears and swords and discarding of chariots by the Gupta emperors and Harṣa, use of Naptha arrow (Fire arrow) by Mohammad Bin Kasim against King Dāhira of Sind, *etc*.

Then, the article deals with the weapons of medieval and modern India.

—*BJ* Vol. XIII No. 8, November 1966, pp. 65–70

Ram Svarup

PAÑCA-VAKĀRA ARTHĀT GAURAVA-PŪRṆA JĪVANA (PAÑCA-VAKĀRA, *i.e.*, GLORIOUS LIFE)

An anonymous poet of Sanskrit literature has pointed out five means for the achievement of glorious life. They are : (i) *Vapus*, *i.e.*, body which should never be neglected, (2) *Vastra*, *i.e.*, clothes which should be impressive, though simple, (3) *Vāk*, *i.e.*, the words uttered should be sweet, true and polite, (4) *Vibhava, i.e.,* material for leading life and (5) *Vidyā, i.e.,* education which alone helps in making a man truly cultured.

—*VJ* Vol. XIV No. 11, January 1966, pp. 15-18

Rao, P. Nagaraja

THE PHILOSOPHY OF INDIAN CULTURE

Indian culture is essentially spiritual in its objective. The greatest intuition of the spiritual seers of India is the unity of all life and existence in the ultimate Reality, the *Brahman* or *Ātman*, which is the truth of all existence, its ground and goal, and the core of man's inmost being.

The different creeds are several intellectual formulations according to different temperaments, expressed in the psychological idiom of the author and the age. The voice is one ; the echoes are many. Such a broad formulation of the religious ideal has been responsible for the characteristic tolerance and universal acceptance of the Hindu mind. Indian culture looks upon other faiths as the fellowseekers of truth, and hence, is not for aggressive propaganda or conversion.

Broadly, three methods of God-realization are indicated : *jñāna*, the way of knowledge, *bhakti*, the way of devotion and *karma*, the way of works depending on temperament, but all leading to the same goal. The ancient Hindu scheme of society is organic, co-ordinating all activity, helping man to realize the highest, not only for his own good, but that of of society also.

Ill-informed critics are of the opinion that Indian culture is ascetic and otherworldly. They hold that Indian culture is world-negating, life-denying and static. This is a one-sided picture. It is a great mistake for some of our youth, particularly the intellectuals, to despair of India and say that she is exhausted. It is a fallacious generalization to judge India from recent history; for it is a very ancient civilization which has a massage for all times and is not without one for our age.

—*AP* Vol. XXXVI No. 9, September 1965, pp. 400-74

Rasajnananda, Svami

SMĀMĪ VIVEKĀNANDA'S CONCEPTION OF COMMUNICATION MEDIA

Svāmī Vivekānanda was of opinion that education must reach the poor at the plough, in the factory, everywhere and the teacher should come down to the level of the learners, understand their lot and look at the world through their eyes. With genuine sympathy in the heart and a sense of sincere concern, he must approach and identify himself with them. The teacher has to forget everything about himself, even his body. His attitude should not be that of patronising or condescending nature. By disseminating knowledge he only repays his debt to the community. As early as 1894, Svāmījī pleaded for the use of audio-visual aids, cameras, globes, maps, *etc.*

—*VK* Vol. LIII No. 3, July 1966, pp. 160-62

Sankalia, H.D.

SOCIO-ECONOMIC AND GEOGRAPHICAL BACKGROUND OF KHAJURAHO

It is an attempt to discuss briefly factors which made it possible for the magnificent Khajuraho temples to come into existence, and which possibly also account for the pronouncedly erotic element in its sculpture.

The Khajuraho temples, now about 25, form a veritable temple city in surroundings which are forested. Much of the surrounding forest is natural with plenty of game and must have been there when these temples were erected. Possibly the western approaches are slightly better and were not so forested, because, according to Cunningham, one Rājnagar was situated within four miles of Khajuraho. As indicated by the name, it might be the site of the ancient city of Khajuraho, the present site being the religious centre only.

Hundreds of polished stone axes and microliths have been found on the banks of the river Khuddar, indicating that this forested region of considerable extent was the abode of the Stone age man and the tribal people, until the Candellas built the temples. The material for these tools was derived from a solitary granite hillock near Khajuraho, which also supplied stone for the earliest crude temples there, *viz.*, the 64-*yoginī* temple.

The Candellas chose this remote forested region to build the temples, most probably because near about Panna they found not only excellent sandstone but also diamonds. Otherwise, the region is not fertile, the soil cover being very thin. Mere land revenue and tributes from their vassals would hardly suffice for such a stupendous building activity extending over more than two centuries. It is interesting to note in this connection that a late Candella inscription pointedly refers to *nikṣepa* and *pāṣāṇa* (stones) as sources of state's revenue. Another factor was that the kings had not to spend anything for the stone, for, according to the immemorial Indian law, the quarries belonged to the State. And these stones were probably transported by forced labour. The only expense the kings had to incur was the payment to sculptors which may have been done in kind, in gold or even in diamond.

At Khajuraho, the various parts of the temple are unusually small, which leads one to conclude that these temples were built primarily for the king and his nearest courtiers or certain sects which, besides worshipping deities like Śiva and Viṣṇu, also engaged in esoteric rites. Such a conclusion also explains the absence of vestiges of any large town or city near about Khajuraho and possibly also the rather unusual erotic element in these temples. However, what is unusual at Khajuraho is the depiction of men and women in most unnatural positions, which, howsoever artistically represented, appear revolting and cannot be explained away philosophically. It is, however, possible that the source of these *tāntric* cults was Bihar-Bengal, Orissa, Nepal-Tibet or Eastern India in general, and what we see at Khajuraho is their western and southernmost expression.

However, this highly erotic sculpture could not corrupt the mind of the people on a mass scale a thousand years ago, for the remote situation of the temples and that too in an otherwise forested environment would preclude a large number of people from visiting the temples.

As regards the scenes depicting unnatural acts between man and man, woman and man, man and beast, they only reflect what an average man in India thinks and talks. Attention is drawn in this connection to the sexual relation between the horse and the queen in the *Aśvamedha* and the depiction of the 'ass-curse' in inscriptions of a later period.

Khajuraho marks the end of a thousand and more years of architectural and sculptural activity in red Vindhyan and Kaimur sandstone. Here, more than anywhere else in India the classical Gupta features have been carried to perfection. But later figures became stereotyped and wooden.

—*JIH* Vol. XLIV Pt. I, April 1966, pp. 29–43

Sarma, P.V.V.

VIṢṆUDARMOTTARATTIL VIRUSAYŪR VEDAM

In this article, the method of planting trees, the distance between them, watering methods, care of trees, different kinds of manures for different trees, prevention of immature ripening of fruits, *etc.*, are given. The text in Sanskrit is given.

—*JTSL* Vol. XVIII No. 3, 1965, pp. 9–12

Sarkar, Bhupendranath

ANCIENT INDIAN EDUCATION

The writer discusses the system of education in ancient India from Vedic times till the advent of the Muslims.

—*CF* Vol. VII No. 3, April 1965, pp. 44–49

Sastri, Balram

PRAYĀGA KĀ *KUMBHA* PARVA (THE *KUMBHA* FESTIVAL OF PRAYĀGA)

According to the *Skanda Purāṇa*, the conjunction of stars, auspicious for *Kumbha* in Prayāga, is Jupiter in the Aris sign of the zodiac and Sun and Moon both in the Capricorns on the day of the new moon. Some scholars think that Jupiter completes the round of the zodiac, with its 12 signs, in twelve years, but this is not astronomically correct.

The new moon day is calculated according to lunar calendar; but since every twelve year, there arises a difference of 50 days between the lunar and the Jupiterian calendars, it is wrong to suppose that Jupiter gets to any particular sign every twelfth year. Hence the correct principle is that the auspicious astronomical moment for the *Kumbha* festival comes every twelfth year on the new Moon day when the Sun and the Moon are both in the sign Aquarius.

—*Trip.* Vol. X No. 6, March 1965, pp. 111–12

Sharma, Ramgopal

ŚAIVA PARAMPARĀ MEN EKATĀ KE SŪTRA (THREADS OF UNITY IN THE ŚAIVA TRADITION)

Śiva was a non-Aryan god, but he was adopted by the Aryans. The tradition of Śiva, thus, helped in bringing amity between the Aryans and the non-Aryans from ancient times. In subsequent period it furnished material on the one hand, which brought unity among the different sects and sub-sects of Indian people and avoided obstacles, on the other hand. which came in the way of unity. The Śaiva tradition, thus, became most popular to be followed equally by the rich and the poor, high and low, male and female. The tradition also helped in bringing unity in the different sections of the art of ancient India.

—*Sar.* Vol. LXVII Pt. 1 No. 2, February 1966, pp. 121–22

Upadhyaya, Bhagawan Sharan

KĀLIDĀSA AURA MADHUPĀNA (KĀLIDĀSA AND DRINKING)

Wine was the most popular drink of the Aryans and their gods. Kālidāsa has rated wine-drinking to be the inevitable part of life and cultured behaviour. His works contain numerous allusions to it. Even Viṣṇu and Śiva regard it as a good drink. Reference to wine-drinking are found in the *Abhijñāna-Śākuntala* and *Raghuvaṁśa*.

The *Ṛtusaṁhāra*, the *Kumārasaṁbhava* and the *Mālavikāgnimitra* allude to wine-drinking by the womanfolk also.

—*Aj*. Vol. XXI No. 7, November 1965, pp. 36–38

Upadhyaya, Rajeshwar

BHĪṢMA DVĀRĀ YUDDHA-VAIDHATĀ PARA PRAKĀŚA (ENLIGHTENMENT ON THE VALIDITY OF WAR BY BHĪṢMA)

Bhīṣma on his death-bed tried to emphasise the fact that a successful ruler should avoid war as far as possible. War, according to him, is only a means of helplessness. Quoting Bṛhaspati, he says that the successful ruler, in solving the problems of the state, should first try the three methods of *sāma*, *dāna* and *bheda*, and recourse to war should be taken only when these fail. War should be avoided till the existence itself comes into danger, for victory through war is the victory of the lowest category and an unnecessary war is a crime. War, however, is valid only when (1) external and absolute obstacles are created in the protection of his subjects which is the king's first and foremost duty, (2) absolute obstacles are created for the welfare of his subjects and (3) the sacred duty of the protection of the helpless falls upon the shoulders of the ruler. Similarly, war fought for the sake of other protective and constructive activities is valid.

—*VJ* Vol. XIV No. 2, January 1966, pp. 42–43

Vidyalankar, A.K.

RATHA KĀ ĀVIṢKĀRA AURA NIRMĀṆA

The word *ratha* was originally Sanskrit and was borrowed by other ancient languages such as Latin (*rota*), Lithuanian (*rotas*), Celtic (*roth*). The Vedic Aryans perhaps used it as early as 6000 B.C. which is the date of the *Ṛgveda* according to Tilak and Jacobi. It was probably fashioned by the Aryans belonging to solar races, as the seven rays of the sun are supposed to be the seven horses of his chariot. It can be said that the chariot was conceived and manufactured in India and not in Iran some 8000 years ago.

—*Sap*. Vol. XIII No. 8, August 1966, pp. 26–33

XII-A PHILOSOPHY AND RELIGION (BUDDHIST)

Ames, Michael M.
MAGICAL ANIMISM AND BUDDHISM : A STRUCTURAL ANALYSIS OF THE SIṄHALESE RELIGIOUS SYSTEM

Otherworldly salvation from a life of suffering is the ideal all Siṅhalese Buddhists profess and the one that conditions or dominates all religious action. It is the ultimate goal of the system. But it is an ideal that is difficult to understand and even more difficult to attain. Siṅhalese must, therefore, find temporary ways of combatting suffering until salvation is possible. These temporary means—happy rebirth, consolation through magic—become important secondary goals of the religious systems.

There are four sub-systems of the Siṅhalese religious system. (1) Buddhism itself which is largely set apart from the ordinary affairs of the world, (2) the temple estate, (3) the state and (4) magic animism. Although the two systems of Buddhism and magical animism are completely separate and distinct in Siṅhalese theory, they are complementary in function.

—*JAS* Vol. XXIII No. 5, June 1964, pp. 21–52

Hirano, Shinkan
SAMĀDHIRĀJASŪTRA NO HONMON HATTATSU NI TSUITE (AN ANALYSIS OF THE ENLARGEMENT OF THE *SAMĀDHIRĀJASŪTRA*)

The Gilgit Manuscript accords most with the Chinese T. No. 639, and both are more concise than the others: The Tibetan version is enlarged much more than the Gilgit Manuscript and less than the Nepal Manuscripts A and B in Sanskrit. If a passage of the A accords with the B's, it generally accords with the Tibetan's too. The common enlargement is seen in these three, the A and B and the Tibetan, and it amounts to about 1/8 of the length of the text. This Sūtra is quoted in the *Prasannapadā* and the *Śikṣāsamuccaya* and some of the quotations are identified only with enlarged passages of the above three. Therefore, not only the Tibetan but also the original form of the A or B possibly belong to the time of Candrakīrti, and accordingly, it can be considered that the main enlargement was done within only one hundred years after the Chinese translation was made.

The enlargement has been done to perfect the prose-and-*gāthā* style of general Buddhist sūtras. Sometimes, prose passages are lengthened or added as the introduction of the *gāthā*, sometimes *gāthās* are added at the end of the prose, and sometimes both are inserted. By these enlargements the maintenance of the Sūtra is repeatedly required, the story is much exaggerated, magnified, beautified and made mysterious, and the *Bodhisattva-daśa-bhūmi* and the *daśa-vaśitā* are mentioned, which means that the enlargement was done under the influence of the *Buddhāvataṁsaka-sūtra*. The last *gāthā* of the A or of the B is a characteristic addition only in the Nepal Manuscript.

The Chinese T. No. 640 is a partial translation of the sūtra and the hearer of the Sūtra has been changed to Mañjuśrī. This T. No. 640 is lacking in the verses corresponding to the 34th, the 41st, the 68th and the 69th *gāthās* of the 28th Chapter of Dutt Edition, the last 2 *gāthās* of which refer to *Amitāyus* and *Sukhāvatī*.

These *gāthās* in Dutt's Edition seem to be later addition, and this Chinese T. No.640 is considered to present the more original form than the Sanskrit texts. This translation was made not much earlier than the 5th century A.D. and is the earliest one among the concerning versions and its thought on *Samādhi* has not matured yet.

–*JIBS* Vol. XIV No. 2, 1966, pp. 653–58

Jha, Raghubansa

THE MYSTICAL ELEMENTS IN EARLY BUDDHISM

The discourse involves two terms, *viz.*, 'mysticism' and 'Buddhism'. The words 'mysticism' and 'mystical' are often used as terms of mere reproach to be thrown at any opinion which we regard as vague and vast and sentimental and without a base in either fact or logic. The author understands by mysticism a direct experience of the ultimate reality having the marks of ineffability and neotic quality. Only such direct experience remains beyond the comprehension of our normal categories of understanding.

By Buddhism, the author means here the teachings of the Buddha (by speech and silence) and his early disciples, as included in the *Tripiṭaka*. Now, mysticism, so far as the Buddha's teaching is concerned, lies in his concept of *Nibbāṇa*. Although fully enlightened, the Buddha eliminated metaphysics through his silence, and laid all emphasis on the Four Noble Truths and the Eight-fold Path leading to *Nibbāṇa*. But *Nibbāṇa* itself is a mystical state. It is the best-known word, but the most difficult to explain in all the vocabulary of Buddhism. This mystic experience has something profoundly fundamental and is the highest of things, though it cannot be adequately described in words. *Nibbāṇa* (with its two forms : *Upādhisesa-nibbāṇa* and *Parinibbāṇa*), *Prajñā*, *Samādhi*, etc., are supramundane concepts and, by their very nature, transcend linguistics. The

Tripiṭaka relates in detail how a monk gains higher and higher forms of mystical experience during the different stages of *Samādhi* and *Prajña*, when a world of altogether new values is created.

Thus the Buddha's teachings, both by speech and silence, have, for their basis, mystical elements—elements that ultimately gave rise to various interpretations and eighteen different schools.

—*JBRSP* Vol. XLIX Pts. 1-4, 1963, 48-53

Knight, C. F.

COMPASSION AS THE LOGICAL EXTENTION OF *METTA*

Buddhism advocates and recommends *Metta* as the most suitable subject for a beginner in meditation. *Metta* is a combination of love and kindness at its highest level, and, therefore, in its characteristics, it is the ground from which compassion springs.

The main points given by the author as referred to in the *Metta Suttas* are that a man must be able, upright, amenable to good counsel, gentle, free from arrogance, contented, restrained in the senses, *etc.* These are all the virtues of compassion also.

—*Metta* Vol. VIII No. 3, November 1966, pp. 13-15

Law, B.C.

SOME *SUTTAS* OF THE *DĪGHANIKĀYA* OF THE *SUTTA-PIṬAKA*

A *sutta*, which means a thread, a string, a dialogue, a discourse, a rule or an aphorism, has a very significant place in the Buddhist literature and religion. The *Dīghanikāya*, also known as *Dīghāgama* or *Dīghasamgaha*, is a collection of 34 such *suttas* or *suttantas* some of which are didactic in character and throws a flood of light on the people of India during the 6th century B.C. The *suttas* are equally important from the philosophical and ethical points of view.

In the present article, an attempt has been made at discussing fully and critically the following *suttas* of the *Dīghanikāya*;

(1) The *Sonadaṇḍa-sutta*, dealing with the question of what constitutes the essential quality of a Brāhmaṇa;

(2) The *Kūṭadanta-sutta*, pointing out that the Buddha, while discussing right and wrong modes of sacrifices, suggests a gradation of them according to the superior and inferior spiritual values;

(3) The *Tevijja-sutta*, telling us that the Buddha criticises the position of the Brāhmaṇas who based their religious life on the system of the three Vedas;

(4) The *Mahānidāna-suttanta*, explaining fully doctrine of dependent origination (*Paṭiccasamuppāda*), and discussing soul, seven kinds of beings and eight kinds of *vimokkhas* ;

(5) The *Pāyāsi-suttanta*, relating the story of Pāyāsi, the disciple of Kumāra Kassapa;

(6) The *Lakkhaṇa-suttanta*, mentioning the 32 characteristics of a great man or superman; and lastly,

(7) The *Sigālovāda-suttanta*, containing a charming little picture of lay ethics, the duties of a good householder (*gihivinaya*).

—*JBRSP* Vol. XLIX Pts. 1-4, 1963, pp. 34-42

Lawson Crowe, C.

ON THE 'IRRATIONALITY' OF ZEN

As a way of life, Zen Buddhism is said to be unparalleled in excellence. It is not a religion, philosophy, psychology, nor any type of science; but the result of its practice is serenity, liberation, a true intuitive grasp of the whole of reality—in Buddhist terms—enlightenment, transcendental knowledge, *nirvāṇa*.

After discussing the nature of the teachings of the Buddha in brief, the author deals with irrationality of Zen which expresses authenticably Buddhist belief and practice, even while separated from its sources by centuries and schisms. Zen's approach to enlightenment is quite different from the southern or Hīnayāna sect which requires arduous asceticism and metaphysical doctrines. It is a liberal version of Buddhism and emphasizes the role of faith and intuitive insight. The Zen concept of *Satori* means the experience of 'sudden enlightenment'. D.T. Suzuki says that *Satori* is the essence of Zen and that it is irrational, inexplicable and incommunicable.

The uniqueness of Zen lies in the elimination of the stages in the journey to *nirvāṇa*. Its end is 'to see' into one's own nature and thus to attain Buddhahood. This state can be achieved in the midst of ordinary daily activities, and so extreme ascetism and prolonged meditation are also rejected. The writer has quoted an interesting extract from Hakuin's account of enlightenment, who was one of the greatest Japaneses Zen masters.

After dealing with the various aspects of *Satori* and the doctrine of *śūnyatā* (the void), the writer critically analyses as to why Suzuki and his followers place such emphasis on the 'irrationality' of *Satori*.

—*PEW* Vol. XV No. 1, January 1965, pp. 31-36

Matsunaga, Yukei

DAINICHI KYŌ NO BONBUN DANPEN NI TSUITE (SOME SANSKRIT QUOTATIONS FROM THE *MAHĀVAIROCANĀBHISAMBODHI-SŪTRA*)

The study on the *Dainichi Kyō* (*Mahāvairocana-sūtra*) was done mainly with the Chinese translation (T.No. 484), and later the Tibetan version. The original Sanskrit text of the Sūtra has not been found yet. From the Chinese translation, Sanskrit restoration was tried sometimes. On the other hand, some quotations in other Sanskrit texts have been identified with some passages in the Chinese and the Tibetan translations of the Sūtra, though those quotations do not always completely agree with them.

The core thought of the *Dainichi Kyō* is said to have been expressed by these three clauses—*bodhicitta* is the cause, *karuṇā* the basis and *upāya* the issue—in the 1st Chapter. These clauses have been quoted thus in the *Bhāvanā-krama* of Kamalaśīla : *tad etat sarvajñānam karuṇāmūlam bodhicittahetukaṃ upāyaparyavasānam iti.* It is considered that in the original Sanskrit *Mahāvairocana-sūtra bodhicittahetuka* preceded *karuṇā*, but *karuṇā* stood first in the *Bhāvanā-krama* perhaps due to the change or the development of the thought.

The fourteen and a half verses of the 2nd Chapter have been identified with *gāthās* in hybrid Sanskrit in the introduction of the *Sang-Hyang Kamahāyānikan* found in Java. The original Sanskrit text is not considered to have been in such hybrid language. So these hybrid Sanskrit verses may be of local and historical modification. Speyer's Edition and Dr. Wogihara's revision are both to be revised more according to the Tibetan version.

In the *Pradīpodyotana* there are three quotations mentioned to be from the *Vairocana-tantra, i.e.*, the *Mahāvairocana-sūtra*. One is from the the 18th Chapter, and this is an excerption. The remaining two are from the 28th Chapter. The first one of them is the passage which explains the two kinds of *devatārūpas* and the two kinds of *siddhis*. Concerning *nimitta* and *animitta*, the understanding in the Chinese translation is just the reverse of that in the Tibetan. In this quotation in the *Pradīpodyotana*, the idea explained in the preceding prose is quite contrary to that in the following verses, that is, the former is *sanimitta-animitta* idea like the Chinese, and the latter is *animitta-sanimitta* idea like the Tibetan. This self-contradiction in one quotation perhaps shows that there existed two kinds of ideas on *samādhi* and *phala*, and these two ideas were sometimes confused. The last quotation of the three does not have the completely corresponding passage in the Chapter. It seems to be the summary of the second one.

The addition to the fifth *tantra* of the nine *upāyas* and nine *tantras* in the 7th Chapter has been thought to be important to understand *bodhicitta*. The addition appears in the Tibetan version by transliteration, and its Sanskrit figure has been known already. The corresponding Sanskrit passage to it is found in the 2nd Chapter of the *Guhyasamāja-sūtra*.

About ten verses of Vajradharācārya in the 3rd Chapter are found in Sanskrit in the *Trisamayarājakalpa* in the *Sādhanāmālā*.

The more quotations from the *Mahāvairocana-sūtra* will be found in the other Sanskrit texts which will be published in future.

—*JIBS* Vol. XIV No. 2, 1966, pp. 860–63

Misra, G.S.P.

THE PROBLEM OF MORAL RESPONSIBILITY IN BUDDHISM

Buddhism starts with the belief in impermanence and universal suffering. It preaches that man's very descent on earth is painful. The age of the Buddha was conspicuous by a general belief that the chief cause of suffering was the human subjection to the principle of *Karman*—a continuous and effective invisible force, having its origin in the restored actions of the past.

But the Buddha deprecated the idea of absolute determinism, according to which man is a complete slave to his destiny—a concept that is found in the Ājīvika doctrine. In fact, the Buddha believed that man enjoys some freedom also, and he laid emphasis on the principle of 'moral causation'. To him inaction was the most abominable, and efforts, he said must be made for the attainment of goal. Buddhism is a doctrine of struggle and resistance—struggle against the sufferings of this miserable world, and a conscious resistance against the abject pleasures of the senses; it is an exertion towards the direction of *summum bonum*.

It is not at all strange, as Keith says, if the Buddha did not find his doctrine of free will in contradistinction with his notion of determinism of the chain of causation. The causation theory is not a fixed one in the sense that in Buddhism every stage is a cause as well as an effect. 'There is a cause in the effect and effect in the cause.' When it is an effect, it is predestined by the past deeds, but otherwise it is a self-determinant entity.

—*JBRSP* Vol. XLIX Pts. 1-4, 1963, pp. 54-59

Ohrai, Jun

CHŪSEI IN-DO SHOKI HŌKENSEI SHAKAI NI OKERU JIYŪ SHISŌKA NO KENTŌ (THE LOKĀYATA THINKERS OF THE FEUDALISTIC SOCIETY IN MEDIEVAL INDIA)

The golden age of the Gupta Dynasty was in the reign of Candragupta II (380-414 AD), and it was the turning period of social system from slavery to feudalism. The leading ideology of the feudal age was religion, and all kinds of social ideologies in the age were more or less religious. Anti-feudalist movement was also developed under the slogan of religion.

In the early feudal society, the Indian philosophies were developed with the commentaries on the Sūtras of School founders. Buddhism was also not the exception, and idealistic Schools widely spread in this age. Śaṅkara was a representative of the commentators, and even such originally materialistic thoughts as the Nyāya and the Vaiśeṣika were newly framed with theological idealism. Texts of the Lokāyatas in the feudal age were lost, but their thought can be guessed by the description in the texts of other Schools. It is known thereby that the theory of the Cārvāka had been strongly supported by the people of the time.

The Lokāyatas also recognized spirit, but it was nothing but bodily sense or feelings or mind. They began to admit the form and method of inference in formal logic as the method of perceiving the objective world, but they refused to use it to prove such imaginary and abstract ideas as the existence of God and the immortality of soul. They strictly distinguished the two worlds, idealistic and real, which is the most scientific attitude. They were said to have denied the *karma* rule, and were bitterly criticized for that reason. They, however, truely did not deny it, but only limited its applicable scope within the objective world. They were learned in logical inference in detail and used it to refute idealistic and abstract propositions.

In the field of ethics or practical morality, they thought that to enjoy the human life is indeed natural for human beings, and this opinion got wide support and sympathy of the people. This is why they were called loka-āyata. It is to be noticed that their theory is not Hedonism or Epicurianism but Naturalism.

—*JIBS* Vol. XIV No. 2, 1966, pp. 764-69

Saigusa, Mitsuyoshi
BHĀVANAKRAMA

The author has tried to establish in this article that the Chinese version of *Bhâvanakrama* extensively corresponds to the Sanskrit version. Guiseppe Tucci, the publisher of the Text edition of the first *Bhâvanakrama* in Sanskrit and in Tibetean language has given in the first chapter the life of Kamalaśīla, the author of *Bhâvanakrama* together with the historical events in Tibet during his life-time. He has given the contents of the text in the 2nd chapter. Tucci has used the summary of the Chinese translation by Paul Demieville, while M. Saigusa has compared Sanskrit text with Chinese version, some of the points in the translation are as given below :-

(1) All Buddhas of three times should be honoured, as they have summarised practices of all *Dharma* of Mahāyāna.

(2) The Omniscient is present in three spheres and thought of sympathy (*Karuṇā*) springs from the same.

(3) The highest of all Buddha-*dharmas* has its root in sympathy (*karuṇā*).

(4) All Buddhas need not study all the ways of *Dharma*, but they should stick to one. By doing so, they can attain the knowledge of all *Dharmas*.

(5) Though difficult in the beginning due to the lack of concentration, one can achieve the goal through patience and constant concentration.

(6) The fools who heap up new agonies by yielding to new desires should not be also overlooked. The advice to adhere to one's own solemn vow is given.

(7) Three forms of the body of *Dharma* are named as *Dharma-kāya Sambhogakāya* and *Nirmāṇakāya*. He, who can realise these forms, can also realise the base of the highest and excellent *Dharmas*. Four categories of knowledge of the Buddha are as follows :—

(1) *Mahādarśajñāna*—This knowledge removes the sign (*lakṣaṇa*) of 'I' (*ātman*) and of 'mine' (*ātmīya*).

(2) *Samatājñāna*—This knowledge of equality can see the similarity between self (*sva*) and 'others' (*para*). This can be called the highest knowledge of independence.

(3) *Pratyavekṣaṇājñāna*—This knowledge of selected judgment comprises all meditations, concentrations and the ways of capturing of *Dharma*.

(4) *Kṛtyānuṣṭhānajñāna*—This fourth type of knowledge is that one through which all deeds can be completed.

Pure *Dharma*-bodies are like empty space and have no forms. Entire religion rises from these bodies. They form white (*śukla*) *Dharma*. They are the origin of pure truth and they bring forth pure joy.

This commentary explains in short the thought of enlightenment, and in no way reproduction of all Sūtras.

—*ZDMG* Band CXV Heft 2, 1965, pp. 309–19

Shastri, Shrinivas

BAUDDHA DARŚANA KĀ ANĀTMAVĀDA (THE ANĀTMAVĀDA OF BAUDDHA PHILOSOPHY)

There are two different Bauddha theories, both of which are known as *Nairātmyavāda* : one is *Dharmanairātmyavāda* and the other '*Pudgala-nairātmyavāda*'. The former holds that apart from the 75 *tattvas*, the external reality of which is accepted by the Sarvāstivādi branch of Bauddha philosophy, there is no *dharma*. For instance, apart from form, *etc.*, of a pot or a piece of cloth, there are no separate entities such as a pot or a piece of cloth. As applied to the external world, therefore, *Dharma-nairātmyavāda* is *Adravyavāda*, *i.e.*, there is no substance over and above the attributes, which are said to be the attributes of something. As applied to subjective reality, *Dharma-nairātmyavāda* holds that, apart from the bodily and mental *tattvas*, there is no other *tattva* which can be called the individual human being of *jīva*. The 5 *skandhas* together constitute the *jīva*.

Pudgala-nairātmyavāda means that the theory of the *Vātsīputrīya* and *Sammitīya* branches of Bauddha philosophy, according to which *pudgala* is a stable *tattva*, is also wrong. Mental and bodily *dharmas* together never acquire a separate individuality which can be called *pudgala*.

According to Bauddha philosophy, *nairātmya* outlook is *samyak dṛṣṭi* and *samyagjñāna*. Belief in a self is the limit of ignorance. The idea of self generates desire which is responsible for the cycle of birth and death and stands in the way of *Nirvāṇa*.

—*Gav*. Vol. I No. 4, February 1965, pp. 80–85

Singh, Madan Mohan

THE *DHAMMA* OF THE JĀTAKAS

The contents of the *Dhamma* practised in the age of the Jātakas are often referred to under the titles *Kurudhamma* and *Dasarājadhamma*. The Jātakas tell us that the *Dhamma* consists of non-killing of living beings (*avihisā*), mercy (*akkodha*), truthfulness ((*saccam*), charity (*dānam*), mildness of temper (*maddavam*), serving and supporting parents, taking not what is not given, meek spirit (*ājjavam*), upholding justice and righteousness (*silam*), self-control (*damo*), patience (*khanti*), penance (*tapo*), sacrifice (*pariccāgo*), abstinence from drinking, *etc.* Thus, the *Dhamma* of the Jātakas exhibits many universal concepts. There are, again, a number of common properties between the *Dhamma* of Aśoka and that of the Jātakas. But, while Aśoka gave the utmost emphasis on tolerance, the Jātakas extol liberal munificence as the greatest virtue.

—*JBRSP* Vol. XLIX Pts. 1-4, 1963, pp. 43–47

Wayman, Alex

THE YOGĀCĀRA IDEALISM

The author, after discussing the Sāṁkhya and the theory of transmigration, comes to the Voidness or the pure *Dharmadhātu* (realm of nature) which is the material cause of the world, while the 'imagination of unreality is the formal cause. In respect of content, this system is realistic; in regard to form, it is idealistic. A.K. Chatterjee in his book, '*The Yogācāra Idealism*', has certainly not understood it, as he often and variously says 'The *Yogācāra* holds that consciousness is the sole reality'. This half-truth does not originate with Chatterjee. He simply inherits an evaluation of the *Yogācāra* almost omnipresent in surveys of Indian philosophy. The writer has also discussed in detail Vasubandhu's two little treatises—*Twenty Stanzas* and *Thirty Stanzas* (both on Ideation only). Whereas Vasubandhu has laid stress on Ideation only, it is consistent with the standard doctrine of Buddhism through all its periods that the person whose mind is stabilized or concentrated sees things as they really are, he does not forget the viewpoint of the Madhyānta-vibhaṅga, on which he wrote the basic commentary. The author has also quoted S.N. Dasgupta's view on the *Yogācāra* idealism.

—*PEW* Vol. XV No. 1, January 1965, pp. 65–73

XII-B PHILOSOPHY & RELIGION (NON-BUDDHIST)

Agrawala, V.S.

AṢṬAMŪRTI ŚIVA, THE GREAT GOD WITH EIGHT FORMS

Śiva has eight forms both in his cosmic manifestations and on the individual level. The author discusses the five elements (*pañcabhūtas*)—water, fire, earth, air and space—as the five forms of Śiva. In religious terminology these five forms of Śiva, corresponding to the five elements, are also known as Pañca-Brahma which form the source of the five organs of sense, the five organs of action and the five *tanmātrās* or qualitative emanations of matter styled as sound touch, form, taste and odour. Thus the author has concluded that the whole intricate system of the material world in its outer form and inner functioning is regulated by the Pañca-Brahma or five elemental forms of Śiva. The remaining three *Mūrtis* of Śiva are the Sun, the Moon and the *Yajamāna* (the sacrificer) or *Dīkṣita* Brāhmaṇa (initiated priest), or *Hotṛ* (Giver of libation). The Sun and the Moon have been referred to as the dual tensional force of heat and cold that makes the Time-wheel revolve. These two have also been described by the author as *Piṅgalā* and *Iḍā* and as *Prāṇa* and *Apāna*. The last of the eight *Mūrtis* represents the principle of mind (*Manas*).

These eight forms have further been divided by the author into three categories: (1) Five gross elements or Matter (*Bhūtamātrā*), (2) Sun and Moon symbolising *Prāṇa* and *Apāna*, that is, the hot and cold aspects of a single and vital power (*Prāṇamātrā*) and (3) *Yajamāna* or Brāhmaṇa or priest of the body's sacrifice which is the same as the principle of mind (*manas*) or consciousness (*Prajñā-mātrā*). The theory of the eightfold pulsation, as put in the Brāhmaṇas, has also been explained in the article. The doctrine of the birth of Kumāra (*Kumāra-vidyā*) as referred to in the Purāṇas has also been tabulated in the article which explains the significance of the formulation of the Cosmos in the form of the three gods (Brahmā, Viṣṇu and Rudra); the three sacrificial fires, three Vedas, three *guṇas* (*sattva*, *rajas* and *tamas*) and also the three *mātrās* of Oṁkāra. Śiva's conception as a Śarabha or a fabulous animal with eight feet as referred to in the *Mahābhārata*, the *Kālikā-purāṇa*, and *Śabdakalpadruma* has also been explained in the article. The reference of *aṣṭa-puṣpikā* of the Paśupati school and the eight forms (Sarva, Bhava, Paśupati, Īśāna, Bhīma, Rudra, Mahādeva and Ugra) of the same Pāśupata teachers has also been explained in the aforesaid light, *etc*.

—*JOIB* Vol, XIV Nos. 3-4, March-June 1965, pp. 290-86

Amar Chand

JAINA DARŚANA MEN *SAPTABHAṄGĪVĀDA* (*SAPTABHAṄGĪ* THEORY IN JAINA PHILOSOPHY)

Seven forms of judgement are possible about the relation of a predicate to a subject. They are: (1) S is P, (2) S is not P, (3) S is sometimes P, and sometimes not P, (4) At the same time S is and is not P, *i.e.*, nothing can be said about its relation to P. It is indescribable in this sense, (5) Sometimes S is P, sometimes it is indescribable, (6) Sometimes S is not P, sometimes it is indescribable, (7) Sometimes S is P, sometimes it is not P, and at other times it is indescribable. This is the *Saptabhaṅgī* theory of Jaina philosophy. The traditional way in which these seven *bhaṅgas* are expressed by the Jaina philosophers is (1) *Syādasti*, (2) *Syādnāsti*, (3) *Syādasti-nāsti*, (4) *Syādavaktavya*, (5) *Syādastic avaktavya*, (6) *Syādnāstic avaktavya* and (7) *Syādasti-nāsti-avaktavya*.

—*Ane*. Vol. XVII No. 6, February 1965, pp. 152–58

Banerjee, H.N.

THE CONCEPT OF REBIRTH IN THE INDIAN TRADITION

The concept of rebirth has not only been accepted by poets, mystics and metaphysicians of India, but even by many noted Western philosophers of modern times like Schopenhauer, *etc*. The author strongly advocates that there is an intellectual need to get rid of the notion that we are born by accident. Quoting the *Gītā* and Vedāntic philosophers, he says that nothing is destroyed in the Universe and that non-existence can never become existence and existence can never become non-existence. He also supports this with modern science according to which all that which remains in an unmanifested or potential state must at some time or other be manifested in a kinetic or actual form. The author has also tried to solve the problem which may be raised as an objection to rebirth on the ground that if we existed before our birth, why do we not remember our previous existences? He also deals with the question as to what happens to us after death if we are not righteous. Is there a hell besides heaven, a separate place for the morally guilty, or the heretics, who do not believe in God? Two aspects of Upaniṣadic teaching have also been dealt with. Firstly, it is on this earth that a man determines his spiritual destiny and achieves his final realization, and, secondly, ultimately all men will achieve liberation in the sense of cessation of births and rebirths.

—*IJP* Vol. VI No. 3, 1964-65, pp. 49–71

Daya Krishna

THREE CONCEPTIONS OF INDIAN PHILOSOPHY

The author has critically examined three conceptions of Indian Philosophy in this article. They are Karl H. Potter's view of the relation between the various speculative concerns of Indian philosophy and *mokṣa*, K.C. Bhattacharya's conception that Indian philosophy is the essential theoretic counter-part of what is called *sādhanā* (practice) or *yoga*, and the third conception of Indian philosophy that denies that it has anything to do with *mokṣa* and asserts that the alleged association is due to a complete misunderstanding of the actual situation. The author rejects the first two concepts and upholds the third. He says that schools like Nyāya, Vaiśeṣika and Mīmāṁsā have nothing to do with *mokṣa* and others are concerned with *mokṣa* in certain portions of their works only. The nature of their concern is primarily philosophical.

—*PEW* Vol. XV No. 1, January 1965, pp. 37–51

Daya Krishna

VEDĀNTA—DOES IT REALLY MEAN ANYTHING ?

Vedānta is the most dominant, alive and continuous tradition of Indian philosophy and the thought of many of the Indian thinkers of the present century has been characterised as Neo-Vedāntism. Tradition holds Śaṁkara, Rāmānuja, Mādhva, Nimbārka and Vallabha, whose philosophical positions are diametrically opposed to one another, to be Vedāntins. Thus Vedānta could not be the name of a philosophical position, as has generally been supposed. The Upaniṣads, the *Brahma-sūtra* and the *Gītā* form the classical triumvirate on which the philosophy known as Vedānta is supposed to rest. But Bhāskara, Rāmānuja, Nimbārka and Vallabha have not bothered with the Upaniṣads at all and the pre-Śaṁkara Vedāntins have ignored the *Gītā*. Besides, the post-Śaṁkarite masters have included *Ṣrīmad-Bhāgavata* among the authorities on Vedānta. Thus Vedānta is a comprehensive school of thought.

—*Cons*. Vol. II No. 2, 1966, pp. 20–28

Deutsch, E.S.

KARMA AS A "CONVENIENT FICTION" IN THF ADVAITA VEDĀNTA

The author deals with the logical status of *Karma*. He has attempted to show that, on the basis of the metaphysical and epistemological assumptions of the Advaita Vedānta, the doctrine of *Karma* is undemonstrable and that the doctrine was used by the Upniṣadic *gurus* with the expectation that it would resolve certain special problems that arise within the context of a philosophical practice aspiring for self-knowledge and freedom. The author's intention throughout the article is to take away some of the literalness from *Karma* by showing that, within the framework of the Advaita Vedānta, it is necessarily a 'convenient fiction', a concept which is undemonstrable, but useful in interpreting human experience. It is necessary to dwell upon *Karma* within the dynamics of an Indian system in which it appears.

After defining *Karma*, the author has opened the most interesting problem by giving the six means of valid knowledge *(pramāṇas)* with which the Advaita Vadānta identifies itself. They are *pratyakṣa* (perception), *upamāna* (comparisons). *anupalabdhi* (non-cognition), *anumāna* (inference), *arthāpatti* (postulation) and *śabda* (testimony). The author has shown that *Karma* cannot be secured by any of these *pramāṇas* and that *Karma* cannot be established by any of the means of knowledge available to man.

—*PEW* Vol. XV No. 1, January 1965, pp. 3–12

Govinda Prakash, Svami

BHEDA-BHĀVA AURA BHRĀNTI (ILLUSION AND INSIGHT INTO THE SECRET)

All that we see is illusory like a cinema show. Understanding Vedānta lifts this illusion. Vedānta aims only at making the aspirant legible. This knowledge produces no result in the absence of legibility. According to Aṣṭāvakra, neither the dreams that we dream nor the objects we see in our waking life are real. Only the experiencer of both is real.

—*RS* Vol. XIV No. 2, February 1965, pp. 17–18

Hari Om, Svami

ADHYĀTMA YAJÑA

The word *yajña* is derived from the root *yaj*, to give. Giving away anything for future benefit is *yajña*. The peasant performs a *yajña* when he sows the seed. There is opportunity for *yajña* for everybody every day.

—*RS* Vol. XIV No. 2, February 1965, pp. 5–7

Jain, Bhag Chandra

THE JAINA THEORY OF *KARMA* AS REFLECTED IN PĀLI LITERATURE

Pāli literature contains some valuable references to the *Karma* theory of the Jainas. For example, Dīghatapasī tells the Buddha that Nigaṇṭha Nāṭaputta used *tridaṇḍa* (three types of wrong behaviour). Of them *Kāya-daṇḍa* is most heinous (*Majjhima*, 1·372f). The explanation of this statement creates the impression that Nigaṇṭha Nāṭaputta did not realise the importance of the mind or *manodaṇḍa*. This does not appear to be appropriate thinking when one looks at it in the light of the Jaina Āgamas. Another interesting reference is that the *triyoga* is a cause of inflowing the *karmic* matter (*Aṅguttara*, II. 196f).

In the *Aṅguttara-nikāya* Nigaṇṭha Nāṭaputta is reported to have criticised the Buddha as an *akriyāvādin* (ii. 182f.). The *Sūtrakṛtaṅga* also includes the Buddhists in the list of the *akriyāvādins*, since they do not recognise the existence of the soul. This is not correct in the real sense of *akriyāvāda*.

The same Nikāya describes the six breeds (*calābhijāti*) as the different categories of beings and the Nigaṇṭhas are included in the third one (*Aṅguttara*, I. 174). This reflects the Jaina theory of *leśya*,

Thus, the Pāli literature gives us some new information which is highly valuable from the view-point of the historical development of the Jaina thought.

—*NUJ* Vol. XVI No. 2, April 1966, pp. 168–76

Jordens, J.T.F.

YAJÑA IN THE *BHAGAVADGĪTĀ*

In the *Gītā*, *yajña* is first of all integrated into the doctrine of *karma*. Within the sphere of *prakṛti*, just like action in general, it keeps its old cosmic power.

Chapter four gives the name of *yajña* to ascetic exercises, *yoga* exercises of different types, and even to concentration and knowledge. Chapter seventeen classifies *yajña* according to the pre-ponderance in it of *sattva*, *rajas* or *tamas*. And finally the devotee is called to do all he does in a spirit of worship to Kṛṣṇa.

Kṛṣṇa, indeed, is *Brahman* and *yajña* is said to be identical with *Brahman*—pervaded by the immanence of the Absolute. Ethically, the concept of sacrifice thus gets a completely new dimension. It has no more to do with gifts or intra-cosmic effects, but is an attitude of mind that complements the negative side of detachment. It becomes penetrated by the fulness of *bhakti* : knowledge and love of the Lord.

The *Gītā's* reaction to the Brāhmaṇic religious heritage is oneof progressive assumption and integration of *yajña* into an entirely new world-view and new ethics

—*ASP* Vol. III No. 2, August 1965, pp. 283–92

Litman, A.D.

GĀNDHĪ'S PHILOSOPHICAL VIEWS

Gāndhī emphasised that *ahiṁsā* is not a passive, but an active principle rousing man to definite efforts and deeds, to accomplish which is needed unflinching courage and fearlessness. He endeavoured to convert *ahiṁsā* into a category of social activity.

Another inseparable element in Gāndhian *ahiṁsā* is 'the law of suffering', and patience is nothing more than taking suffering upon oneself.

Religious-idealistic notions of Gāndhī about the eternal principles of morality led him to the conclusion that not material conditions of social life determine the character of morality, but conditions of social life are determined by the level of moral development of persons by their moral principles.

Rejecting the Jesuitical principle of 'the end justifies the means,' Gāndhī asserted that 'the means govern the end and change it'. According to him, moral upliftment of the people is indispensable to improve social relations.

—*VBQ* Vol. XXX No. 3, 1964-65, Issued January 1966, pp. 219-44

Maity, P.K,

FOLK RELIGION AND FIELD INVESTIGATION: A CASE STUDY

Folk religion includes those divinities which had their origin outside the Brāhmaṇical Hinduism and have no connection with higher religion and philosophy. The village folk created these deities as they were ignorant of higher and metaphysical aspect of Brāhmaṇical religion. Bengal has ever been a fruitful soil for the origin and development of numerous folk-deities, known as *grāmadevatās*. These have been classified under the three categories including the names of Manas Dharma, Mangal Chandi, Sitala, Shasthi, Yogadhya, Jayachandi, Chandramukhi, Makal Thakur, Ateswar, Jarasur, Kshetrapal, Ghantu or Gantakarna, Panchu Thakur, Baobili, Olai Chandi, Baba Thakur, Bram, Rajballabhi, Dholai Chandi Harijhi, Tusu Devi, Sini Devi, Vadu, Whaja Deva, Vandani Devi, Manik Pir and Pir Madraj. The author has emphasised the study of the *maṅgalakāvyas*, field study and survey for tracing out the history of these deities.

—*FL* Vol. VI No. 12, December 1965, pp. 504-7

Mishra, Ram Ugra
CITTA MADE OF THREE *GUṆAS*

Sattva, *rajas* and *tamas* are known by their qualities. Being dependent on others, they are called *guṇas* or subordinates like form, *etc.* The substratum of these subordinates—*sattva*, *rajas* and *tamas*—are called themselves *guṇas*, because they are the real strands of the rope (of reality).

—*JYI* Vol. XII No. 1, August 1966, p. 5

Mishra, Ram Ugra
SIDDHĀSANA

The article deals with the importance and techniques of *Siddhāsana*, which is a very popular posture with the *Yogīs* and occupies a prominent place amongst the meditative poses.

—*JYI* Vol. XII No. 4, November 1966, pp. 52–53

Mittal, Surendra
BHĀRATĪYA VICĀRA KE ANUSĀRA MOKṢA-PRĀPTI TATHĀ CITTAŚUDDHI KE SĀDHANA (THE METHODS OF OBTAINING SALVATION AND OF PURIFYING MIND ACCORDING TO INDIAN THOUGHT)

Four ways have been prescribed for achieving *mokṣa* (salvation), *viz.*, *Jñāna*, *Karma*, *Bhakti* and *Yoga*. Correlation of these four ways has been most perfectly discussed in the *Gītā* and the *Nāradapurāṇa*.

—*Hind* Vol. XXVI Nos. 3-4, July-December 1966, pp. 92–102

Nandi, S.K,
REBIRTH IN ANCIENT INDIAN THOUGHT

According to the *Bhagavadgītā*, the thought, will or desire which is extremely strong during life-time becomes predominant at the time of death and moulds the inner nature of the dying person, and the new moulded inner nature expresses in a new form. The thought, will or desire moulding the inner nature has the power of selecting or attracting such conditions or environments as help it in its way of manifestation. In some respects, this process corresponds to the law of 'natural selection'.

Coming to the evolution of the concept of rebirth, the Vedas tell us that not only may a being be born, live and die and then be born again, live and die indefinitely within the bounds of a single universe, but he may also be born again and again into an indefinite series of universes. It was believed that the soul of a righteous person, after death, goes to the abode of gods where Yama and fathers live immortally. The dead were supposed to get to this paradise by passing over water and a bridge. On the other hand, Varuṇa was supposed to thrust the evil-doers down into the dark abyss from which they never returned, and Indra is prayed to consign to the lower darkness a person who injures his worshipper.

The most dominant view in the Brāhmaṇas pertained to the immortality of individual existence, though in a better world. In the Brāhmaṇas, the law of *karma*, though in disguise, has been sought to be affiliated with the antique idea of rebirth.

The Upaniṣads make an advance over the Vedic and Brāhmaṇic ideas of future life. In them there are the materials on which a rounded theory could be built up, but a consistent theory is lacking here also. However, the idea of rebirth is very prominent in the Upaniṣads. Two aspects of the Upaniṣadic teaching relevant to this discussion should be carefully noted. Firstly, it is on this earth that a man determines his spiritual destiny and achieves his final realisation. Secondly, ultimately all men will achieve liberation, *i.e.*, cessation of births and rebirths.

The ideas prevalent in the Epic age included the conception of rebirth and suffering of life embodying the idea of impermanence. That life is suffering and the objects of the world only lure and torment appears to have been a heritage from the Upaniṣads.

The concept of *karma* and reincarnation was accepted with some modifications by the Buddhists and the Jainas also.

—*JIH* Vol. XLIII Pt. I, April 1965, pp. 119–41

Narasimhayya, P.

THE SIX *DARŚANAS* AND THE RATIONAL QUEST FOR PHILOSOPHY AND DISCIPLINE—THE METARIALISM OF CĀRVĀKA

Darśana, the Indian term for philosophy, means literally a view or general world-view, aiming at a comprehensive understanding of the objective world, the roles of rational consciousness, goodness and beauty, their ultimate reality, *etc*. The author, after mentioning the nine major systems of Indian philosophy, lays stress on the Cārvāka system of materialism.

Materialism has been known in Indian philosophies as Cārvāka, the 'sweet', (*Cāru*), because of its sweet ideal of pleasure (*kāma*); and also as

Lokāyata, the worldly. Both the aspects, good as well as bad, of the system have been dealt with by him. So far as the good side of this system is concerned, the author writes that it is very simple and confines itself to what is verifiable by physical sensations, the sense experiences of touch, hearing, sight, smell, taste and heat or cold. The Cārvāka is in favour of securing the immediate pleasure rather than a later or remote pleasure even if it is better. His social and political ideal is one of equality and liberty for all, to pursue their own welfare and pleasure without injuring those of others. Thus the Cārvāka system does a great service in emphasising physical realities, sense-experiences and pleasures, and a strong egalitarian society and state.

But the author also points out the short comings of the materialist philosophy of the Cārvākas. For instance, mind is not a shadow or dependent by-product of matter, but a self-determined and self-steering energy or free-will capable of influencing and directing material bodily processes and activities. So it does not necessarily begin in or with the material body, and may not, therefore, also end with it. Similarly in the case of ethics, too, the author criticises the Cārvāka philosophy where it fails to recognize the all-important difference in the quality of pleasures, besides their quantity or duration and quotes a number of examples for showing a difference in quality.

—*BJ* Vol. XIII No. 8, November 1966, pp. 71–77

Narasimhayya, P.

THE SIX DARŚANAS—THE *NYĀYA DARŚANA*

The *Nyāya Darśana*, also known as *Pramāṇa Śāstra* and *Tarka Śāstra ānvīkṣikī*, is the main school of Indian logic. After describing the necessity and importance of logical methods for all inquiries into truth, the author has referred to the main works and commentaries of the Nyāya school.

Four types of knowledge classified by the Nyāya logicians are also dealt with in detail in the article. They are perception (*pratyakṣa*), reasoning or inference (*anumāna*), knowledge by comparison (*upamāna*) and knowledge from word or verbal statement (*śabda*). After discussing all the four types of knowledge, the author takes up the question of the criterion of truth. The Nyāya logicians urge that the final test of truth is not sense-experience by itself, but the practical working of the given knowledge, its efficiency or ability to guide life safely or successfully (*pravṛtti-sāmarthya*). The role of Nyāya logicians as the philosophers of reality, of *Tattva-śāstra*, is also dealt with in the article. The author also dwells upon the Nyāya theory of causation.

—*BJ* Vol. XIII No. 9, November 1966, pp. 30–33

Narasimhayya, P.

THE SIX *DARŚANAS—VAIŚEṢIKA DARŚANA*: ATOMISTIC PLURALISM

Tracing the origin of the term *Vaiśeṣika* from *Viśeṣa*, which signifies a philosophy of distinctions, atomism and pluralism, the author has given a critical analysis of the logic, value, ethic and religion of the *Vaiśeṣika Darśana*. He also gives a list of the names of the main works, commentaries and treatises of *Vaiśeṣika Darśana*. The logic of the *Vaiśeṣika* and *Nyāya* philosophies is the same. Both the schools arrive at the same conclusions and hold the same views on perception, inference, fallacies, criterion of Truth, cause-effect relation, the philosophy of realities, and in their ethic. But the author stresses more the *Vaiśeṣika* philosophy of pluralism, atomism and unity, difference *(Viśeṣa)* and oneness (*aikya* or *advaita*) which does a great service to science and philosophy.

The most interesting portion of the article is the comparative study of Western and Indian logicians attempted by the author. He compares the *Vaiśeṣika* philosophy with the Greek atomistic pluralists (of the 5th century B.C.), Leucippos and Democritus, who regarded all things of matter and mind as composed of atoms of the same quality.

—*BJ* Vol. XIII No. 10, December 1966, pp. 31–32

Narayana, Svami

UPANIṢAD KĀ DŪSARĀ KARTAVYA (THE SECOND DUTY TAUGHT BY THE UPANIṢAD)

The Upniṣadic formula *tena tyaktena bhuñjīthā* relieves the discomfiture of parting with the things we have and thus rids us of the fear of death and the pain accompanying it.

—*RS* Vol. XIV No. 2, February 1965, pp. 8–9

Nayak, H. M.

TREE CULT IN KARNATAKA

This essay gives an outline of tree-cult in Karnataka where it is supposed to be the earliest form of worship. So widespread is the tree-cult in Karnataka that each village has its own sacred tree or bush.

—*FL* Vol. VI No. 6, June 1965, pp. 236–40

Nigam, Braj Bihari

A RETROSPECT AND VALUE OF THE FOUR *YOGAS*

The four *yogas* broadly anticipate four types of personality, *viz.*, thinking, emotional, activistic and meditative. *Jñāna-yoga* is suitable for thinking or philosophical type of personality; *Bhakti-yoga* for the emotional; *Karma-yoga* for the activistic and *Rāja-yoga* for the meditative.

Sorokin gives the name 'Amitology' to the science of moral and spiritual education and friendly relationships between persons and groups. This term may well be applied to the *yogas*, as they undertake to discipline the individual in such a way that he can make himself a good citizen of the world.

The *yoga* methods undertake the perfection of the multi-dimensional character of the human personality and recognize the fact that no value—biological, social or spiritual—is atomic and isolated, but is linked with the other in an integrated or whole personality.

—*VK* Vol. LI No. 9, January 1965, pp. 463-66

Nikam, N. A.
AVATĀRA : THE DESCENT OF THE DIVINE

God exists in two ways—in the invisible and undivided unity and in the form in which He descends into Time and History. According to Indian culture, it is the 'descent' of God, *avataraṇa* that gives meaning to the otherwise meaningless cycles of time.

--*AP* Vol. XXXVII No. 11, November 1966, pp. 499–502

Nikhilananda, Svami
REBIRTH AND LIBERATION

Hinduism believes in the soul's immortality and its necessary corollary, the doctrine of rebirth. Rebirth, according to Hinduism, is governed by the law of *karma*, which is the same as the law of cause and effect.

According to the Hindu scriptures, unfulfilled desires are responsible for man's rebirth. The sole factor in the attainment of immortality or liberation is desirelessness.

According to Hinduism, a man's destiny is nothing but the accumulated effect of his past actions. A Hindu does not believe that either God or an inscrutable destiny is responsible for his experiences of the present iife. We are now reaping what we have previously sown.

—*VK* Vol. LII No. 9, January 1966, pp. 384–87

Parmar, Ramnarayan

RĀJĀ JANAKA KĀ DĀRŚANIKA SVARŪPA (PHILOSOPHIC NATURE OF KING JANAKA)

The *Śatapatha Brāhmaṇa* has described how Yājñavalkya himself used to visit king Janaka for the sake of knowledge. The *Śāntiparva* and *Vanaparva* of the *Mahābhārata* have depicted a comparatively clear picture of the philosophic nature of Janaka. The *Yogavāsiṣṭha* says that Janaka had attained the position of a *jīvanmukta* and inspite of the fact that he was living, he had no attachment with his body. Hence, he was named Videha. According to the *Padmapurāṇa*, Janaka had attraction for nothing, not even *Mokṣa*. The *Vālmīki-Rāmāyaṇa* has also depicted Janaka as a great *jīvanmukta* and *karmayogin*.

—*VJ* Vol. XIV No. 11, January 1966, pp. 34-37

QUESTIONS AND ANSWERS

The spiritual life reveals the one essence in all, but reveals, too, its infinite diversity; it works for diversity in oneness and for perfection in that diversity, *i.e.*, each one must be perfectly what one should be.

Material things are so arranged at present that you can reach a high degree of perfection of the physical instrument in any domain, irrespective of the degree of psychic or inner growth.

—*BAICE* Vol. XVIII No. 2, April 1966, pp. 41-53

Reichett, H.

AN INTRODUCTION TO *AVESTĀ*

When Zarathustra took up his reformation work, the eastern tribes in Iran were partly nomadic and were devoted to a cult, preserved from the Aryan time, in which the orgiastic feasts with the sacrifices of beasts played a very important role. Their language was obviously the one in which Zarathustra preached his sermons. This was the language of the *Gāthās*, out of which subsequently there appeared the church language of the later *Avestā*. It maintained itself as such up to the times of the Sasanids, during which period it was explained to the laity with the help of the modern (Middle-Persian) translations and commentaries.

The history of the *Avestā* from the times of the Achaemenids up to the present day has come to prove that the present Avestā is probably one fourth of the great *Avestā* as the *Denkart*, a Pahlavī work of the 19th century, describes it. According to the contents of the present *Avestā*, it is divided into four parts : the *Gāthās* or the verse-sermons of Zarathustra, the *Yashts* or the invocations of the individual saints, the *Videvdat* or the law-book and the *Yasnas*, *etc.*, or the formulas of prayer and liturgies. The *Videvdat* is the only text, which is preserved tolerably completely; it forms the 19th *Nask* of the *Avestā*, as the *Denkart* describes it.

Another interesting portion of the article is the discussion about Zarathustra and his religion.

—*II* Vol. XIX No. 3, September 1966, pp. 44–67

Sarasvati, Svami Satyananda

YOGA AND THE MIND

In this article the author says that mind can only be conquered through *yoga* or meditation and contemplation.

—*BJ* Vol. XIII No. 8, November 1966, pp. 146–50

Sathe, M.D.

TANTRAŚĀSTRA VA ŚĀKTASAMPRADĀYA (SOME THOUGHTS ON *TANTRAŚĀSTRA* AND *ŚĀKTASAMPRADĀYA*)

Tantraśāstra is generally the worship of Śakti or of Kālī. The mysterious rituals in this worship produce a kind of supernatural power in the devotee. This *Tantraśāstra* consists of two types of rituals—the *Dakṣiṇācāra* and the *Vāmācāra*. The *tantraśāstra* is said to be the *upaveda* of the *Atharvaveda*.

Tantraśāstra was pre-eminently practised in the *Śāktapantha*. A *Śākta* is a devotee of Śakti which is cosmic power or energy.

The decadent form of this *Śākta pantha*, which is in vogue in modern times, is the *Vāmamārga* type. Kālī or Tripurasundarī is the goddess. *Pañca-makāra-sevana* and the disregard for the common principles of morality are the peculiarities of this *sampradāya*.

A new light is thrown on this *sampradāya* by '*Śāktadarśana*' edited by Prof. K.V. Abhyankar of Poona. It is based on the *Śaktisūtras* of Hayagrīva on which the author has written a commentary in Sanskrit called the *Laghuvṛtti*.

The book says in clear terms '*vāmonindyaḥ*'. The *Śāktadarśana* is *Advaitadarśana* and completely Vedic. The seeds of the *sampradāya* are found in the *Vāgāmbhṛṇīya sūkta*, *Śrī-sūkta* and the *sūktas* on Uṣas, Aditi, Sarasvatī and other goddesses in the Vedas.

Gauḍapādācārya and Ādya Śaṅkarācārya were *Śāktas*. Mādhavācārya, Appayya Dīkṣita, Nagoji Bhaṭṭa and Bhairavamiśra were also *Śāktas*. *Nyāsa* (consecration of limbs), *mudrā* (ritual finger and hand-pose), *maṇḍala* (consecrated circle), *yantra* (a mystic design), all of which are non-Vedic, are important in this *sampradāya*. Some of the rituals have come in this *sampradāya* from Jainism and Buddhism also.

—*Nav*. Vol. XIX No. 12, September 1966, pp. 44–53

Satyanarayana, D.
SOME EARLY ASPECTS OF VAIṢṆAVISM

The history and development of the meaning of the word *Vaikhānasa* has been traced in this article. The author begins his survey from the *Taittirīya Āraṇyaka*, where the earliest reference to the *Vaikhānasas* is available in the form of the story that they emerged from the nails of Prajāpati. The *Vaikhānasas* are then referred to in the *Sānavidhāna Brāhmaṇa* as a group of sages not competent to take to sacrificial performances. Apart from this, *Vaikhānasa* as a *gotra*, as a well-known sage of the Vaiṣṇava order, as a wood-dwelling hermit and as a *Vānaprastha* have also been discussed by the author.

—*TTDJ* Vol. XVII No. 11, November 1966, pp. 9–13

Sen, Gertrude Emerson
ŚRĪ-KṚṢṆA-PREM

Ronald Nixon took *sannyāsa* from a saintly Bengali lady, Śrī-Yashodā-Māī, in 1928, and became Śrī-Kṛṣṇa-Prem. He believed that any self-imposed discipline, external or internal, was a good thing in this age. After 45 years, he stopped giving initiation. His *Yoga of the Bhagavad-gītā* and *Yoga of the Kaṭhopaniṣad* and his articles in the *Aryan Path* drew discerning seekers from all parts of the world.

—*AP* Vol. XXXVII No. 3, March 1966, pp. 101–7

Sen Gupta, S.
TREE AND HUMANITY

Tree-worship has been divided into two classes: (1) the worship of tree-god, and (2) that of tree-demons or tree-spirits, whose propitiation degraded the level of society. How man's conception of the deity became more definitely anthropomorphic on one hand and less local on the other has been discussed in a systematic manner.

Tree worship in India has been traced from the times of the Indian Aryans.

—*FL* Vol. VI No. 6, June 1965, pp. 219–35

Seshadri, T.R.
MODERN SCIENCE AND ANCIENT CONCEPT OF REALITY

The aim of Vedānta is not to negate the world, but to establish the fuller reality of *Brahman*. Science, in its progress, tends towards the same goal.

—*VK* Vol. LII No. II, March 1966, pp. 485–87

Śivananda, Svami
INDRIYON KĀ VIŚVĀSA KYON ? (WHY TO TRUST THE CRAVINGS OF SENSE)

The author deals with the illusory character of the sense objects and says that through thoughtfulness one can escape from the illusion.

—*RS* Vol. XIV No. 2, February 1965, p. 16

Taimni, I.K.
THE ŚIVAŚAKTI-*TATTVA*

Considering the transcendent nature of Śiva and *Ś*akti, the phrases 'Root of Consciousness' and 'Root of Power' will be more appropriate in referring to them. It is obvious that *Śakti* or Power cannot be joined with a mechanism of any kind and cannot, therefore, be associated with any kind of activity even of a mental and spiritual nature. It must be potential and must have the potentiality of being transmuted or used for any kind of activity needed in the manifestation of the lower worlds which are mental or the divine worlds which are spiritual and on which the Logoi with their triple aspects depend. The energy required for running the machinery of the Universe, visible and invisible, comes from the transcendent Śiva-Śakti-*tattva*

—*Theo.* Vol. LXXXVI No. 4, January 1965, pp. 237–47

Taimni, I. K.
THE UNMANIFEST COSMIC LOGOS

The Śiva-Śakti-*tattva* is concerned with the generation of power, and the Maheśvara-Maheśvarī-*tattva* with the production of the blue print of the Cosmos, which finds expression in an unending series of manifestations after every *Mahāpralaya*. The Śiva-Śakti-*tattva* and Maheśvara-Maheśvarī-*tattva* lie at the basis of the symbol of the cross which has been considered so sacred from times immemorial.

—*Theo*. Vol. LXXXVI No. 5, February 1965, pp. 291–303

Tamm, U.
HUMAN PERSONALITY

The most abstract human personality is an expression of a super-conscious state inherent in holy syllable OM (AUM) as Absolute. The philosophy of OM is an idealistic autohypnosis by means of Being-Consciousness-Bliss or of the *mahāvākyas*. Psi as human personality needs hypnotic illustration. It is an experience of a hypnotically modified, 'I'-self like psycho-atom. The theory of complementary electromagnetic and gravitational field explains only the dualistic interaction of selves. Each matter-energy level of psi-field is associated with a specific stationary state which has a specific pattern in its co-ordinate configuration time-space symbols and these symbols decide the polarity of the development archetype. The basic psi-field is the carrier of tele-information and play a vital part in the threshold acting also in the coding mechanism as its own senders and receivers. The specific psi-field of hypnotic clairvoyance-telepathy binds a neutral matter-energy field of an agent-percipient and become excited by the teleaction of the extrasensory field. Hypnotic fields and parapychologic fields may be regarded as special cases of general psi-field.

The threshold value depends on 'I' agent. 'I' agent modifies itself in I-you-he. The I-you-he exist in the waking state. 'I' agent as *prāṇa* is known through the psi phenomena. Psi is discovered as hypnotic rays. The mechanism of knowledge is in the threshold of I-former. This is what is called internal sense or sixth sense or internal organ (*ahaṁkāra*). It modifies all intuition, creates the telepathic reflection, the hypnotic rays of a paranormal state of overcognition as well.

Between the polarity of selves, there is a cosmic threshold, *i.e.*, the dialectic forming mechanism of aether, which is the common well-known god of the sky, the goddess of the atmosphere phenomena, the lord of prayer. It is the cosmic form of the self as associated with suggestive creativity. The creative psi-field is answer-forming flash, dialectic reflection in the aether. OM or *prāṇa* contains *prāṇa* as human personality.

—*RJPS* Vol. II No. 1, 1965, pp. 38–49

Taylor, Alfred
EVOLUTION AND THE CONSERVATION OF EXPERIENCE

The writer examines theories of evolution from a theosophist's point of view and shows that the universe has evolved slowly, step by step. The world as we know it is a manifestation of experience gained through ages of effort. In order to understand it, it is necessary to harvest learning from ages of effort and experience. The necessity for the conservation of experience, if there is to be any progress in human affairs, has therefore, to be taken for granted.

—*Theo*. Vol. LXXXVII No. 9, June 1966, pp. 186-92

THE DIVINE NAME

In India, the Divine name is uttered with all solemnity before the commencement of any undertaking, great or small, auspicious or even otherwise. Religious literature of India is full of the names of God. God's name is very efficacious in more ways than one. In the *Bhāgavata* we read of Ajāmila's episode.

We find references as to the efficacy of the name in the *Ṛg Yajur* and *Sāma Vedas*, which prove that it is not a later development in religion. The minor Upaniṣads, the *Rāmāyaṇa*, the *Gītā*, the *Mahābhārata* and the *Bhāgavata* and other Purāṇas overflow with hymns and injunctions that enjoin this practice of taking the name of the Lord on the devotees.

—*VK* Vol. LI No. 9, January 1965, pp. 447–51

Tripathi, Dinanath

MUKTĀVALYĀMĪŚVARĀNUMĀNAM (INFERENCE ABOUT THE EXISTENCE OF GOD AS GIVEN IN *MUKTĀVALĪ*)

The *Muktāvalī* gives nine reasonings based on inference to prove the existence of God as follows :—

(1) The earth, the sprout, *etc*., are produced by some *Kartā*, because every *Kārya* must have a *Kartā*.

(2) The action of the binary compounds is produced by efforts, because every action is produced by efforts.

(3) The world must have been held with efforts by some supporter, because, though heavy, it does not fall down.

(4) Just as a *pada* suggests *vṛddhavyavahāra*, in the same way, all physical, mental and vocal dealing must have an independent person to impel.

(5) Every cognition is the knowledge about *pramātva*,

(6) Vedas are composed by the Omniscient One. Whatever is composed otherwise is not the Veda.

(7) The scriptural statements belong to human being like ordinary statements.

(8) The number describing the products of a binary compound is produced by expectancy.

(9) The word *dhṛtyādeḥ* has *ādi* which suggests *saṁhāra* also. As the world is *prayatnavat*, so it is destructible.

—*SSPC* Vol. XLVIII No. 1, May 1965, pp. 3–8

Tyagi, Gyanchand

BHĀRATĪYA DARŚANA MEN 'MATTER' AURA 'ENERGY' KĀ SVARŪPA (THE NATURE OF MATTER AND ENERGY IN INDIAN PHILOSOPHY)

Matter and Energy are two aspects of the same thing, *viz.*, Atom. Active form of Electrons and Protons of Atom is Energy and the passive form is Matter. Objects differ from each other because of the differences in the compositions of Atoms. Like modern Science, different schools of ancient Indian philosophy also tried to understand the fundamental nature of creation. The *Viśvakarman Sūkta* (10/181) of the *Ṛgveda* made an attempt to understand the secrets of Nature. According to the *Śvetāśvatara Upaniṣad*, *māyā* and *Prakṛti* are inherent in the creation. Later schools of Indian philosophy also deal with atoms. The author has mentioned their doctrines.

—*VJ* Vol. XV No. 7, September 1966, pp. 4–7

Uno, Atsushi

A-RU-TĀ-PATTI NO ĪCHI KŌSATSU (ON *ARTHĀPATTI*)

Arthāpatti was recognized for the first time as a *pramāṇa* by Śabara of the Mīmāṁsā, and two Schools (the Bhāṭṭa and the Guru) of the Mīmāṁsā and the later Śaṅkara School followed him. The *Vedāntaparibhāṣā* of Dharmarāja has almost exactly followed the opinion of the Mīmāṁsā.

The compound *arthāpatti* is understood in two ways, *Ṣaṣṭhī-tatpuruṣa* and *Bahubrīhi*, expressing *parimiti* and *Karaṇa*, respectively. There are two kinds of *arthāpatti*; *dṛṣṭārthāpatti* and *śrutārthāpatti*, and the latter is also divided into two kinds.

The followers of the other schools who do not recognize *arthāpatti* as a *pramāṇa*, *e.g.*, the Nyāya and the Vaiśeṣika, consider it a form of inference (*anumāna*) in *vyatireka-vyāpti*, *i.e.*, disjunctive syllogism. Against it the Mīmāṁsās' opinion is thus : (1) The thinking in *anumāna* is different from that in *arthāpatti*, for the former is just opposite to the latter in the process of thinking. (2) In *arthāpatti* there cannot be found *liṅga* in *anumāna* because of *svarūpājñānāsiddhi*, *i.e.*, want of indispensable *vyāpyatāvacchedakajñāna*. (3) Even assuming that *arthāpatti* is not categorical syllogism (*anumāna*), but disjunctive categorical syllogism, the case is the same as (2). (4) *Anumāna* (inference) cannot be replaced by *arthāpatti* (hypothesis). Both should be independent. The Gurus consider doubt caused by *anupapatti* as indispensable in *arthāpatti*, but the Bhāṭṭas do not and consider the *anupapatti* is a contradiction. (2) The Gurus do not recognize *śrutārthāpatti*.

Śaṅkara's two kinds of *śrutārthāpatti* seem to make a compromise between the ideas of the Bhāṭṭa and the Guru.

—*JIBS* Vol. XIV No. 2, 1966, pp. 564-69

Vajpeyi, Anand Mangal

ŚAIVA DARŚANA KĪ SṚṢṬI—VIṢAYAKA DHĀRAṆĀ (THE THEORY OF CREATION ACCORDING TO THE ŚAIVA DARŚANA)

The Śaiva theory of creation is a theory of contraction. Parama Śiva himself goes through various stages of contraction till gross matter takes shape. From Parama Śiva to matter, there are 36 stages of contraction called *tattvas* and these 36 *tattvas* are placed in three big groups called *mārgas* or *adhvas*.

—*Gav*. Vol. I No. 4, February 1965, pp. 35-37

Vishva Bandhu

THE *DARŚANAS*

The philosophical outpourings of the Hindus became the subject of systematic definition and formulation in the six works known as *Darśanas*.

The *Brahmasūtra* of Bādarāyaṇa argued out and determined the true meaning of a number of Upaniṣadic contexts of doubtful import. But its ambiguous style led to *Advaitavāda* of Śaṅkara, *Bhedābhedavāda* of Bhāskara, *Viśiṣṭādvaitavāda* of Rāmānuja, *Śuddhādvaitavāda* of Vallabha and *Dvaitavāda* of Madhva. Kapila, Pañcaśikha, Īśvarakṛṣṇa and Varṣagaṇya founded and pursued the Sāṅkhya system of thought, according to which the *Sat*, processed of three *guṇas*, is always assuming a new appearance by undergoing a constant automatic process of becoming.

The *Yogasūtra* of Patañjali represented a subsidiary discipline, based on Sāṅkhya philosophy. But it concerned itself more with the enunciation of a practical course of esoteric self-realization than with the postulation of any new philosophical concepts.

The *Vaiśeṣika Darśana* of Kaṇāda laid special emphasis on the intrinsic differentiation between *Kāraṇa* and *Kārya*.

The *Nyāya-sūtra* of Gautama substantially accepted the metaphysical tenets of the Kaṇāda system and provided a text book of logic and rigid reasoning employed towards substantiation of the metaphysics and enunciation of the epistemology and the dialectics of the system.

The Jainas trace their lineage to Ṛṣabha and regard Pārśvanātha as having been the 23rd and Mahāvīra the 24th in his line. As a system of philosophy, Jainism postulates Being, as characterised by production, continuation and destruction, and believes that existing things are permanent only as regards their substance, which may assume any shape and quality.

The Buddha recognised that life was full of misery rooted in the chain of dependent causation governed by the law of *Karma*. But he believed that it could be ended by self-transformation of personality through a vigorously pursued course of self-culture and character-building. He taught that the world was all flux, a system of incessant change. The quintessence of his teachings was embodied in the Four Noble Truths, one of which is that the Eight-fold Path should be followed in life.

The apparently simple moral teachings of the Buddha became the subject of discussion and logical rationalisation in the Hīnayāna Realist School which bifurcated into the Vaibhāṣikas and the Sautrāntikas and the Mahāyāna Schools of idealism—Vijñānavāda and Yogācāra.

Yadṛcchavāda, *Svabhāvavāda* and other kindred Schools were generally called Lokāyatas ; but no regular literature representing these ideas has come down to us. The *sūtras* on this subject, ascribed to Bṛhaspati, are said to have existed at one time in the remote past and Cārvāka is said to have preached the tenets propounded in the *sūtras*. The Lokāyatas refused to extend their faith to anything else beyond the visible world.

—*VIJ* Vol. IV Pt. I, March 1966, pp. 17–32

Warrier, A. G. Krishna

ACTION OF THE LIBERATED MAN

Advaita Vedānta affirms that *jīvanmukti* is not only possible, but is the only incontestable proof of success in spiritual life. The other schools of Vedānta do not accept this.

Can the *jīvanmukta* act at all? It is the crucial question. The normal result of *brahmākāravṛtti* is immediate deliverance or *sadyomukti*. The state of *jīvanmukti* denotes the state of continued life in the body on the part of the *vidvān*, the knower of *Brahman*. This notion does not clash with the state of *aśarīratvam* or disembodiedness, for in Advaita, *śarīratā* and *aśarīratā* are not physical states at all. The *jīvanmukti*, like all forms of *mukti*, entails the realization of the timeless reality of *Brahman*, and yet, as long as the mind and the body persist, the *mukta* must be aware of the world in time, too.

In numerous contexts, Śaṅkara argues that action and *Brahman*-knowledge are utterly incompatible. Śaṅkara is using the term *karma* in this context in a technical sense, and understands by it only such actions as are performed with the sense of egoistic agency. But the *mukta* perceives the non-dual reality unegoistically.

While the *mukta* realizes the *Brāhmic* value of things metaphysically, he is also not unaware of their empirical status. The action of the *mukta* is best evaluated as the action of God performed through the *mukta*. The *mukta*, having no private purpose of his own to realise, can cherish no private motive for or against any individual or institution and, therefore, he is always free from violation of ethical norms.

—*VIJ* Vol. III Pt. 1, March 1965, pp. 69-79

Williams, R.

BEFORE MAHĀVĪRA

The author suggests some aspects of Jainism which may be ascribable to a pre-Mahāvīra and, indeed, a pre-Pārśva period. Almost inevitably these must have included recourse to *sallekhanā* when 'the body is cast aside like leaves shed by a tree', the pursuit of an ascetic way of life characterized by nudity and possessionlessness, but not by *Brahmacarya*; the use of forms of worship including the ritual posture of devotion called *Kāyotsarga*, gatherings partaking of the nature of *Samavasaraṇa* and the observance of *ahiṁsā* devolving from the postulation of forms of life such as *pṛthvīr-kāyas*, *vāyu-kāyas*, *tejaḥ-kāyas* and *vanaspati-kāyas*. These last elements, which have so often been termed animistic, are the proof and the measure of the antiquity of Jainism. One might go on to say that the ideal from which they evolved belonged to the milieux which were notably influential in a particular region of India, namely, Gujrat, and were associated with a system of number magic in which the figure four was of paramount importance and with a cult of sacred mountains, one of which, Girnar, was closely linked with a famous religious teacher called Nemi. Against this background, Mahāvīra and his predecessor Pārśva would appear as reformers who, attracted by the speculations current among the autochthonous peoples, sought to popularize older religious ideas.

—*JRAS* Pts. 1–2, April 1966, pp. 2–6

Yogendra, Jayadeva
HAṬHAYOGAPRADĪPIKĀ

Science has accepted the fact that certain drugs can so affect the mind that much information stored up in the subconscious can be brought to the surface. *Kumbhakas* are accredited with similar powers and these being self-induced, there is no possibility of after-effects. But it is not safe to teach the *Kumbhakas* through literature or even in person without the ground-work being completed and the teacher being duly qualified himself.

—*JYI* Vol. XI No. 2, September 1965, pp. 19–20

XIII POSITIVE SCIENCES

Achal, A. P.

MANOROGA NIDĀNA MEN *RAJA* AURA *TAMA* KĀ MAHATTVA

According to the *Āyurveda*, the bodily ailments are mainly due to physical deficiencies as also to mental defects. Of the latter, the *raja* and *tama* are chief. These are dealt with in this article.

—*DT* Vol. XII No. 3, July 1966, pp. 169–79

ANCIENT ORIGIN OF THE HINDU SYSTEM OF MEDICINE

The editors have reproduced a passage from the lecture of Captain Johnston-Saint delivered before the Royal Society of Arts, London on 10th May 1924. The passage is a praise in unqualifying terms of the ancient Hindu system of medicine.

—*JTMS* Vol. XIX Nos. 1–2, 1966, p. 4

Dwarkanath, C.

PHILOSOPHY OF INDIAN MEDICINE—THE LEGACY OF CARAKA

According to the Indian conception, man is a composite of matter, mind and spirit; the larger universe, in which he lives, and his local environment, physical, biological and psychological, acts on him as stresses or *abhighāta;* and he is constantly called upon to adapt his *deha-deśa* to the ever-changing vicissitudes of the *bhū-deśa* and maintain *dośa-dhātu-mala-samatā*.

The internal steady state represents an unstable equilibrium of the three-fold forces and factors that govern all vital events and processes in in the living body, namely, *vāta*, *pitta* and *kāpha*. These tend to become disturbed under the influence of *ādhibhautika*, *ādhyātmika* and *ādhidaivika* stresses. Disease is a process which has been visualised to proceed through six evolutive steps, and the object of *cikitsā* is preservative, conservative and preventive, which is achieved best by *rasāyana* and *vājikaraṇa* therapeutics.

Among the most important physiological generalisations of ancient Indian medicines may be mentioned *Kāyāgnivyāpara* and *vyādhikṣamatva*. Cakrapāṇi Datta's masterly commentary on *dhātvāgnipāka* recalls to our mind some of the main and salient features of intermediary metabolism, and some of the more recent developments in the field of medicine and allied subjects are tending to bear out these ancient concepts which can very well form the basis of contributions of fundamental importance to the world of science.

—*Sha.* Vol. III No. 7, July 1966, pp. 22–26

Gupta, Hariharprasad

PRĀCĪNA BHĀRATĪYA ŚALYA—CIKITSĀ (ANCIENT INDIAN SURGICAL TREATMENT)

The position of surgery in the *Āyurveda* has been described in *Suśruta Saṁhitā* (1/30.) According to it, the *Āyurveda* is an *Upāṅga* of the *Atharvaveda* and the *Āyurveda* has eight *aṅgas, viz.*, (1) *Śalyatantra*, (2) *Śālākyatantra*, (3) *Kāvyacikitsā*, (4) *Bhūtavidyā*, (5) *Kaumāra-Bhṛtya*, (6) *Agadatantra*, (7) *Rasāyanatantra* and (8) *Bājikaraṇatantra*. *Śalya* has been described to be of two kinds, *viz.*, *Śārīrika-śalya* and *Āgantuka-śalya*. Surgical work consists in the following: (1) amputation, (2) incision, (3) *lekhya, i.e.*, scratching, (4) venesection or perforation, (5) probing, (6) extraction, (7) draining or evacuation, (8) stitching or sewing, (9) bandaging, (10) plastic surgery, (11) cauterizing and (12) inserting catheter into the bladder or insertion of tube in an ulcerated channel. The *Suśruta Saṁhitā* has given the names of a number of surgical instruments. Defective instruments are those which (1) have been bent, (2) are much thick, (3) are broken, (4) are bed-edged, (5) are thick-edged, (6) are very thin, (7) are very long or (8) are very small. In addition to the equipment, other prerequisites of a surgical operation are fire, cotton, cloth, thread, leaf, silk, honey, *ghee*, fat, milk, oil, mirror, fan, hot and cold water, pot and many other minor things. He alone can become a successful surgeon who has seen an operation, has himself performed it, whose hands are light, who is pure, who is brave and coura geous, who has all the necessary equipments and whose actions are based on honesty. A successful *Vaidya* can alone save the life of a patient.

—*Hind.* Vol. XXVI Nos. 3–4, July-December 1965, pp. 178–85

LAC AND ITS ANTIQUITY

The antiquity of lac, popularly, known as shellac, and its use in the manufacture of decorative arts, particularly lacquerware, goes back to centuries. This is in fact a natural resin which has been mentioned in the Vedas also. *Palāśa* tree (Butea frondosa; syn. monosperma), for example, has been described as *Lakṣataru*, or lac tree in theVedas. The writer has quoted *Atharvaveda*, where one chapter entitled *lakṣa* has been devoted to the description of lac insect, its habits and usefulness. The *Lākṣāgṛha* of the Kauravas, mentioned in the *Mahābhārata*, the lac-dye with which the hangings of tabernacle and sacred vestments of Hebrew priesthood were twice dyed, the fiery lac dye used in the cloak of Sylosan and the Samian and also in the Flemish tapestries and the reference to lac as decorative-cum-utilitarian material in *Ain-i-Akbarī* have been mentioned in the article in an intersting manner.

The article also includes the extracts of the report of a Dutchman, John Huyghen Van Linschoten who was one of the earlist European writers on the subject of lac and its uses in decorative art and who was sent to India on a scientific mission by the Portuguese King.

—*Marg* Vol. XIX No. 3, June 1966, pp. 4–15

Sarma, C. Rajarajeswara

ĀYURVEDA UPPADESAṄKA (*ĀYURVEDA* ADVICES)

In this article, various benefits of natural medicines are given. The preparation of such medicines, their method of uses, *etc.*, are described. Uses of oil-bath, application of oil to head, ear, eye, *etc.*, their efficacy in preventing paralysis, rheumatism, exercises, walking, method of taking bath, hair-cut, dresses, *prāṇāyāma*, meals, *etc.*, are described.

—*JTSL* Vol. XIX No. 3, 1966, pp. 9–20

Sarma, M.V. Sridatta

DHANVANTARI

According to the Vedic texts, Aśvins are held to be the physicians of heaven. But in the Purāṇic texts, we see that the curative powers were wielded by Dhanvantari, legends about whom are to be found in the *Mahābhārata* and the *Bhāgavata*. But in the Purāṇas, legends regarding Dhanvantari are abundant. The writer gives the legends from the *Brahmāṇḍa Purāṇa*, the *Brahmavaivarta Purāṇa* and the *Āyurveda Tantra*.

—*BJ* Vol. XIII No. 7, October 1966, pp. 49–52

Tiwari, Kausalendramohan

VAIDIKA KĀLĪNA BHĀRATA KĪ VAIJÑĀNIKA PARAMPARĀYEN (SCIENTIFIC TRADITIONS OF THE VEDIC INDIA)

Scientific traditions developed during the Vedic period are often referred to in the Vedic *mantras*. *Ṛgveda* 3.29.1 refers to the method of sparking fire out of friction. *Yajurveda* 18.12 similarly points to a number of objects of food and this reflects their knowledge of the science of food. Their knowledge of the science of physiology is hinted in the reference in the *Yajurveda* to blood vessels and the flow of blood and to the terms like heal, ankle, bones, base, digit, *etc*. The *Śatapatha Brāhmaṇa* refers to 360 bones in human body. The *Ṛgvedic mantra* 1.166.9.6 hints to the knowledge of the Vedic people of the weapons of war. The knowledge of the science of weaving is referred to in a number of *Ṛgvedic mantras*. The *Ṛgveda*, the *Yajurveda* and the *Atharvaveda* similarly hint elaborately to the knowledge of Chemistry. Some other *mantras* refer to the science of Geography and Astronomy.

—*Sar*. Vol. LXVII Pt. I No. 2, February 1966, pp. 123–24

Venkatarajan, S.

DHANVANDRI VAIDYAM (DHANVANTARI'S MEDICAL SCIENCE)

Dhanvandrī Vaidyam is synonymous in the *Āyurvedic* system of medicine. The first part deals with the *nidāna* (diagnosis) and the second part gives the types and characteristics of diseases.

—*JTSL* Vol. XIX No. 3, 1966, pp. 1–16

Vyas, S. M.

PRĀCĪNA BHĀRATA MEN AṄKA AURA AṄKAGAṆITA

The article gives a short account of the development of numerals and arithmatic in ancient India.

—*Sar*. Vol. LXVII Pt. 2 No. 1, July 1966, pp. 601–2

Vyas, Shyammanohar

PRĀCĪNA BHĀRATA MEN BĪJAGAṆITA KĀ KRAMIKA VIKĀSA (GRADUAL EVOLUTION OF ALGEBRA IN ANCIENT INDIA)

Like other sciences, mathematics developed gradually in ancient India and Algebra was the core of it. Bhāskarācārya included Algebra in his famous book entitled *Līlāvatī*. A number of books on mathematics were written even before Bhāskarācārya. According to Flayers, Astronomy had developed in ancient India as early as 3000 B. C. Indian mathematicians knew equations of four types, *viz*., simple, quadratic, cubic and biquadratic as early as 300 B. C. Śrīdhara and Padmanābha referred to them in their books which are not available now, Mahāvīra in his *Gaṇitasārasaṁgraha* has referred to a number of Algebric problems and has given their solutions. Āryabhaṭṭa has supplied a number of solutions to the problems of quadratic equations. Brahmagupta in his problems of Astronomy has profusely utilised quadratic equations. The discovery of zero was the highest contribution of the mathematicians of ancient India. Varāhamihira and Nārāyaṇa utilised this discovery profusely in their respective works. The Arabs learnt the use of zero from the mathematicians of ancient India and hence even now they call zero by the name of *Hindsā*. The Europeans learnt for the first time the use of zero from the Arabs.

—*Sar*. Vol. LXVII Pt. I No. 4, April 1966, pp. 344–45

XIV SOCIAL AND ECONOMIC INSTITUTIONS

Advayanand Galatage

STRĪ ĀṆI ĀDIKĀLIKA SANSKṚTI (THE STATUS OF WOMAN IN ABORIGINAL CULTURE)

The article attempts a review of the position of woman in aboriginal culture. From the remote past to the modern times, it appears that in the aboriginal culture man always had a higher position than woman. Man looked at the woman through sex-impulse or through blind faith or through the economic aspect. There is not an iota of moral aspect. The woman was considered to be a means of the satisfaction of sexual urge, as a commercial commodity or a means of begetting progeny. She was looked upon as dirty and impure, but she was also respected as a god.

She was, however, never treated as an independent individual with her own desires and aspirations.

The attitude of disregard of woman in modern times has its roots in this aboriginal mentality. We can judge modern man's growth and culture by the measuring stick of the abandonment of that aboriginal mentality.

—*Nav.* Vol. XVIII No. 6, March 1965, pp. 1–14

Avasthi, Dinesh Chandra

PRĀCĪNA BHĀRATĪYA NĀRĪ : PARIDHĀNA EVAM ALAṀKARAṆA (WOMAN OF ANCIENT INDIA : DRESS AND ORNAMENTS)

From the old sculptures discovered at and near Mathurā, it appears that women wore scarfs. Skirts are seen, for the first time, in the sculptures of the Kuṣāṇa period, in the scenes of banquets, *etc.* The busts, found in Sāñchi and Bhājā, also bear witness to the use of stitched dresses in those days. The ladies of ancient India used ornaments much more than women do today. In the Ajantā paintings, women are generally shown bare-headed. But queens and ladies of higher strata of society wore coronets; and braids of twisted hair, adorned with small garlands, were in vogue. Ear-rings were also used.

—*Trip.* Vol. X No. 3, December 1964, pp. 49–52

Awasthi, A.B.L.

HINDU SOCIETY IN THE *BHAKTAMĀLA* OF NĀBHĀDĀSA

The *Bhaktamāla* of Nābhādāsa with the commentary of his disciple Priyadāsa is an authentic account of the national movement of liberty, fraternity and equality in mediaeval India from the 8th to the 17th century when Priyadāsa finished his commentary. The paper contains a brief survey of the contents of this work of Nābhādāsa.

—*QRHS* Vol. V No. 4, 1965–66, pp. 219–21

Basu, M.N.

FIELD METHODS IN CULTURAL ANTHROPOLOGY

Cultural Anthropology, also called a field science, is an important subject of modern times dealing with the observation of the village folk, their social and religious rites, their behaviour, manners and customs. The article deals in detail with the fundamental necessities of cultural anthropological research, important aspects in the form of events, hearsay evidences, *etc.*, some positive suggestions to be followed by him at the time of his field work and the factors on which the success of his project would depend like honesty of purpose, sensitiveness to varied situations and inter-play between his personality and the personality of those with which he deals. Apart from this, it also deals with the technique of indirect approach, narrative method, genealogical or case history method and the method of functional penetration or participant observation for collecting the data in the field.

—*FL* Vol. VI No. 10, October 1965, pp. 410–18

Bhatti, Devadatta

BHAVABHŪTI KĪ SĀMĀJIKATĀ KĀ MŪLĀDHĀRA--PRAṆAYA (LOVE—THE BASIS OF BHAVABHŪTI'S DESCRIPTION OF SOCIETY)

Love is the basis of the description of society in the works of Bhavabhūti. Love, according to him, is beyond time, place and age. At the time of clash, however, between love and duty, Bhavabhūti gives priority to the latter.

—*VJ* Vol. XV No. 8, October 1966, pp. 25–27

Biswas, P.C.

PRESENT STATE OF THE PROBLEM OF CORRELATION BETWEEN RACIAL AND CASTE DIFFERENTIATION IN INDIA

The author believes there is no exact correlation between caste and race in India. We can, however, make a general and broad statement about the Indian caste-groups in terms of their ethnic affiliations.

The lower caste converts of Kashmir are heterogeneous in their physical features, while the handsome Brāhmaṇas, with hardly any trace of aboriginal admixture in them, are very homogeneous.

Śūdras of Jammu, Punjab and Gujarat and the lower caste people of Rajasthan have Proto-Australoid features and one often comes across features akin to this type among the Kṣatriyas of Rajasthan also. The lower castes of Bihar have also much similarity in physical features with the Proto-Australoid aboriginal tribes of that region, and Madhya Pradesh is largely inhabited by the Proto-Australoid aboriginals.

The Rajputs of Kashmir, Jammu, Punjab, Rajasthan and the Gangetic valley are fair and have fine features. According to Ibbetson, the Gujar found in Kashmir, Himachal Pradesh and Punjab is a fine stalwart fellow of precisely the same physical type as the Jat, who has appeared in India later than the Brāhmaṇical Hindus. He is tall and has a narrow face, narrow nose, brown complexion and athletic body.

The artisan castes of Uttar Pradesh are of medium physical size and have medium values for all other characters.

Both Proto-Australoids and Mongoloids have exerted some influence on the *Asat Śūdra* castes of Bengal.

The Brāhmaṇas of Orissa are very heterogeneous in physical features, and striking differences are noticeable if one compares them with the Brāhmaṇas of Kashmir, Jammu, Punjab and Rajasthan.

The higher castes and the Parsis of Gujarat are predominently brachycephalic, while the artisan class shows prominent dolichocephalic features. The Brāhmaṇas of Maharashtra are mesocephalic and are fair complexioned, with long, narrow and fine nose and medium stature. Types reminiscent of Proto-Australoids are not wanting among the Kayasthas and Marathas of this region. The Brāhmaṇas of south India are hardly different from those of the north. The Nayars, according to Anantha Krishna Iyer, were probably cultured Dravidians. As a people, they became what they are by the mixture of the Aryan and Dravidian elements.

Thus, we see that the higher groups in India are drawn mainly from the Mediterranean and the Alpine branches of the Caucasoid stock, while the middle and lower caste groups show a varying degree of admixture between the Mediterraneans and the Proto-Australoids. Thus there is no clear-cut correspondence of race and caste in India.

—*An*. Vol. XII Nos. 1–2, March-August 1965, pp. 33–44

Chakravarti, Sahdeva

VIVĀHA KE SAMBANDHA MEN KĀLIDĀSA KĀ DṚṢṬIKOṆA (VIEWS OF KĀLIDĀSA ON MARRIAGE)

Much importance has been given to the *sanskāras* in Indian culture. Of the sixteen *sanskāras*, the *sanskāra* of marriage is the most important. A *sanskāra* purges life and makes it disciplined. Marriage aims not at the gratification of lust, but at ensuring progeny. Kālidāsa regards the participation of wife in every walk of life as most important. For Kālidāsa religion is the basic element of all matrimonial affairs. Spiritual beauty in a couple is also needed alongwith physical beauty.

—*Sar*. Vol. LXVI Pt. 2 No. 5, November 1965, pp. 411–12, 424

Patwardhan, B.V.

VARṆA : NAVA DṚṢṬIKONA (*VARṆA* : A NEW INTERPRETATION)

Western scholars interpret the word *varṇa* as colour. The distinction of the white-complexioned from the black-complexioned gave rise to the concept of *varṇa* according to them.

But strangely enough, the word *varen* is found in the *Avestā* in the same sense. The Westerners also argue that the society must have been divided into four *varṇas* after the clash of the Aryans with the Dravidians.

The word *Ārya* occurs in the *ṚV*. 36 times and the word *Arya* 88 times. There is not a single reference in the *ṚV*. where the word is used as denoting 'race'. Later on, it was proved that *Ārya* and Dravida were not races but language-groups.

Another meaning of the word *varṇa* is description. It may also be interpreted as 'choice' (from *Vṛ*-to choose). The syllables are also called *varṇas*, because language cannot come into existence without the help of the basic concepts of *varṇas*. This proves that no society can live without four *varṇas* in some form or other. When the society becomes active, it is automatically divided into four *varṇas*. These four parts are called Brāhmaṇa (brain), Kṣatriya (strength), Vaiśya (activity) and Śūdra (workers).

We find these four *varṇas* in all the societies of the world. In the *Bhagavadgītā*, Kṛṣṇa says, 'I have created the *cāturvarṇya*'. All this shows that *varṇa* means the basic concept of division of society into four parts for its maintenance. This definition of *varṇa* is also supported by Mīmāṁsā. The Aryan race, therefore, is a fiction. We must resort to this interpretation of *varṇa* to understand our Dharmaśāstra properly.

—*Nav*. Vol. XIX No. 4, January 1966, pp. 25–30

Raju, L. and Manikar, V. B.

DEVELOPMENT OF LENGTH AND AREA MEASURES IN SOUTH INDIA

Although the Indus valley civilization had perhaps a well developed system of length and area units, we do not have enough knowledge of them at present. The Vedic times also had a system of length and area measures, but a systematic effort to establish their relations was not made until Kauṭilya enumerated them in his *Arthaśāstra*.

The first important point that can be noted from the use of pattern laid down by Kauṭilya is that the units related with 28 *aṅgula-hasta* were generally used for measurements of a commercial or practical nature or what may be called *vyāvahārika* measurements. Sub-units and multiples like 14, 28, 42, 84 *aṅgulas* were used for measurements connected with ropes for area measures, palaces, forests, depth of digging, capacity measures, balances, areas of pasture lands, *etc*.

The second series of units connected with the 24 *aṅgula-hasta* like *pauruṣa* appear to be used more often for religious purposes than commercial. A third section consists of units which are not directly related with the 24 or 28 *aṅgula-hasta*, *viz*., *kaṁsa* (32 *aṅgulas*) or *kiṣku* (54 *aṅgulas*), the *gārhapatya dhanus* or *pauruṣa* of 108 *aṅgulas*. The *pauruṣa* and 28 *aṅgula-hasta* have an important place in the area measures used in South India.

The principal *hasta* measures of the *Arthaśāstra*, *viz*., ½ of *kiṣku* of 42 *aṅgulas*, 24 and 28 *aṅgulas*, could not all be divided by any single number. For trading, as also for other purposes, it would have been convenient to divide the commercial *hasta* into 24 parts instead of 28, as was the custom. This could be achieved in two ways : (1) by keeping the length of the measure (50 cm.) unchanged and increasing the length of the *aṅgula* or (2) by keeping the *aṅgula* unchanged and reducing the length to 24 *aṅgula* (42.80 cm.), thus shortening proportionately all the other length measures.

If the first method is adopted, the *aṅgula* increases from 1.786 cm to 2.08 cm and the *yava* unit increases proportionately. Secondly, 24 *aṅgulas* are automatically reduced to 20.57 *aṅgulas*. If the second method is adopted, the new *aṅgula* would have values of 2.08, 1082 and 1.59 according as it contains 8,7 or 6 *yavas*; and the artani would be larger than the *Arthaśāstra* artani by about ½ *aṅgula*.

Calculated on the basis of the *Arthaśāstra* tradition, Akbar's *Ilahigaz* works out to about 85.42 cm, which is in excellent agreement with the value generally accepted. The *Akbar Shahi gaz* of 46 fingers was, according to *Ain-i-Akbari*, used as a cloth measure. It can be explained as the converted *Arthaśāstra hasta* of 54 *aṅgulas*. We thus obtain confirmation of the continuance of *Arthaśāstra* traditions under other names and garbs continuously through centuries.

On the basis of literature, it is possible to derive as many as seven different values for the *yojana* and an equal number for the *krośa*. The *yojana*, according to one group of astronomers, would be approximately 12.12 kilometers, while, according to another set, it would be 8 kilometers.

So far as South Indian area measures are concerned, many of them, too, appear to have their foundations in the *Arthaśāstra*.

The *Arthaśāstra nivartana* is a square, each side of which has a length of 3 *rajju* or 30 *daṇḍa* or 720 or 240 *Prājāpatya-hasta*. The area is thus 14,400 or 57,600 square *hasta*. It is 100 times the area unit based on 12 or 24 *hasta*. *Nivartana* and *parideśa* are related to each other as 9:4.

According to the south Indian traditions, the *kosa* was taken as 2000 *daṇḍa*, the *daṇḍa* being equal to 4 commercial *hasta*. The *hasta* being taken as 50 cm, the *kosa* works out at 4 kilometers. This corresponds with the *kosa* of *Līlāvatī*.

Inscriptions of the Vākāṭaka period show that land was carefully surveyed with the measure prescribed by the State and the areas were recorded. The extreme accuracy of measurement is evident from a description on the walls of Bṛhadeśvara temple at Thanjavur, which mentions that the land was measured to an accuracy of nearly 0·5 mm. Research has shown that all the main south Indian units of area measurement—*mattar*, *nivartana*, *kunta*, *kani*, *ma*, *khanduga*—have a definite relation with one another and with the *nivartana* and *parideśa* of the *Arthaśāstra*. The harmony became discordant later on, because liberties were taken with the ancient units.

The *Manual of Administration of South India* published in 1885, cautions that the measuring rod often varied in length, but the term by which its square was known was the same. The *putti* of Rajahmundry, the *kathi* of Masulipatam, the *kuccala* of Guntur, the *gurtu* of Nellore, the *kani* of Chingleput, the *acre* of Bellary, and the *ma* of Tanjavur are all sub-divided into *kunta* and *kuli*.

—*MM* Vol. VII No. 1, January 1964, pp. 3–12; No. 2, March 1964, pp. 3–12; No. 3, May 1964, pp. 12–23; No. 4, July 1964, pp. 5–14

Ranjit Singh

BHĀRATĪYA SĀHITYA MEN *DOHADA* VARṆANA (DESCRIPTION OF *DOHADA* IN INDIAN LITERATURE)

The word *dohada* occurring often in Sanskrit literature has not been properly understood so far. The writer studies this subject in this paper.

—*Sap.* Vol. XIII No. 8, August 1966, pp. 1–8

Ray, Upendra Nath

KYĀ BALARĀMA NE BRAHMAHATYĀ KĪ THĪ ? (DID BALARĀMA COMMIT *BRAHMAHATYĀ* ?)

In Kālidāsa's *Meghadūta* there is a reference to Balarāma's being offended by disrespect shown to him by a Sūta, while a *yajña* was being performed in Naimiṣāraṇya, his killing the Sūta and after that drinking the water of Sarasvatī to ward off the consequence of the sin perpetrated by him.

Sudhir Kumar Gupta holds that since the Sūtas are not Brāhmaṇas, Balarāma could not be held guilty of *Brahmahatyā* by killing one. According to him, in the *Śatapatha Brāhmaṇa*, *yajña* is called by the name *Sūta* and what is metaphorically described as killing a Sūta is nothing but the disrespect shown by Balarāma to the great *yajña* of Naimiṣāraṇya. Balarāma symbolises physical power, which militates against intellectual ability and this affront is called *Brahma-hatyā*.

In the *Auśānasa-smṛti*, Sūtas are considered to be *dvijas*. In *Manusmṛti* the professions of the Sūtas are said to be the inferior professions of the Brāhmaṇas; and the Smṛti writers have correctly explained their origin. All these facts point to the conclusion that the Sūtas were Brāhmaṇas. Injunctions regarding family-respectability, status and profession were issued only to secure the Brāhmaṇa's means of earning his living. The Brāhmaṇas were prevented from adopting the professions they chose and the right which they enjoyed ever since the Vedic times was thus denied to them.

Gupta's presumption that *Brahmahatyā* is committed only by killing a Brāhmaṇa is also entirely baseless. In the *Śivapurāṇa* the backbiters in a king's court are called *Brahmaghātins*, and there is clear evidence to show that even those who kill persons other than Brāhmaṇas can be held guilty of *Brahmahatyā*.

Again, the *Ṛṣis* and *Munis* assembled in Naimiṣāraṇya declared with one voice this offence of Balarāma to be *Brahmahatyā*, because the sin was perpetrated at a time when a great sacrifice was in progress.

—*Sod. Pat*. Vol. XVI Nos. 3-4, July-October 1965, pp. 1–18

XV VEDIC STUDIES

Chakraberty, A. K.

ṚGVEDE LIṄGADEVASYOPĀSANĀ (WORSHIP OF *LIṄGA-DEVATĀS* IN THE *ṚGVEDA*)

The *Liṅgadaivatasūktas* in the *Ṛgveda* are those *sūktas* wherein divinities are mentioned by their characteristic names. *Liṅga* is *pratīka*, mark or symbol.

The Aryas worshipped *liṅgarūpa* divinities from the past. There were characteristic marks or symbols of divinities. Western scholars and, to some extent, Indian scholars mistook this *liṅgadaivatopāsanā* for phallic worship.

—*SSPC* Vol. XLVIII No. 3, July 1965, pp. 49–53

Chakrabarti, A. K.

ṚGVEDIYA DEVĪ-SŪKTA O TĀHĀRA BAIŚIṢṬYA (THE *DEVĪ-SŪKTA* OF THE *ṚGVEDA* AND ITS SPECIALITY)

The name of Vāk, the author of *Devī-sūkta*, occurs in the *Ārṣāṇukramaṇī* of Śaunaka (about 6th century B.C.) and the *Sarvāṇukramaṇī* of Kātyāyana (6th century B.C.). Yāska (7th century B.C.) also refers to *ṛṣi* Vāk as the daughter of Ambhṛṇa. A study of the genealogical tables, given in the *Bṛhadāraṇyaka Upaniṣad*, the *Vāyu Purāṇa* and the *Brahmāṇḍa Purāṇa*, would show that there were two well-known lady *ācāryas*, *viz.*, Ambhinī and Vāk, the former heading a succession of Vedic *ācāryas* of whom Vājasaneya Yājñavalkya was the thirteenth. If Ambhṛṇī were identical with Ambhinī, and if Vāk, the author of the *Devī-sūkta*, is one and the same person as *ācārya* Vāk, then one can conclude that this *sūkta* was composed at least 165 to 180 years before the composition of Vedic *mantras* by Vedavyāsa. The *Devī-sūkta* was known by the name of the *Vāk-sūkta*, *Aham-sūkta*, the *Bṛhaddevatā Sarvānukramaṇi*, *etc*. The name of the *Devī-sūkta* was given to it at a later date. Of many characteristic features of the *Devī-sūkta*, the most important and significant is that it begins with the word *Āpam*. As has been observed by Yāska and others, such *sūktas* which begin with *Āpam* are limited (16) in number. Such *sūktas* have deep philosophical import as they are indicative of the depth of author's realisation. We come across similar declaration in some later philosophical treatises such as the *Bhagavadgītā*. Though it is now not possible to tell precisely from when the worship of Śakti or Mother-worship started in India, yet we can certainly trace it to the Ṛgveda in which we find quite a few *sūktas* addressed to the Mother in different forms such as the *Devīsūktas*, *Aditi-stotra*, *Sarasvatī-stotra*, *Śrī-sūkta* and *Durgā-sūkta* of Khilāṅśa of the *Ṛgveda*, *etc.*

—*Bh.V* Vol. LIII Pt. 1 No. 4, 1965, p. 350

Dange, S. A.

ASPECTS OF WAR FROM THE *ṚGVEDA*

War activity in the *Ṛgveda*, is not restricted to the sphere of the cosmic. Under the garb of a well-formed mytho-poetic style we have descriptions of the terrestrial war at many places, and the present paper is an attempt to study some aspects of war from the *Ṛgveda*, taking note of the possible beliefs associated with them.

The *Ṛgveda* shows belief in the divine leader. The king going to the war is described not only as protected by the *pitṛs* and various deities, but he is himself identified with Indra. The belief in the divine leadership is obvious from the fact that Indra, with Varuṇa, is said to be in the forefront of the army (VII 829). The motif of Indra being present in the battle-field is fully exploited by the *Ṛgveda* which believes not only in a constant intercourse between the human hero and the divinity, but also in the annihilation of the enemies of the human hero directly by the god. The Vedic people believed that one, who gets success in war, is impliedly helped by Indra, while the defeated one is forsaken.

It seems likely that a figure of Indra was carried in battle or at the advance of the army, though it is difficult to find a pointed reference to such a custom in the Vedas. The references to Indra being *hoisted* like a pole (*Ṛv*,1.10.1) and Indra climbing from top to top shaking in the company of his followers would suggest a high staff fitted with a flag at the top, fluttering in the wind. The erection of the pole at the door and the hoisting of sacrificial posts undoubtedly contributed to the later custom of *Indra-dhvaja*. The war banner, with which the *Ṛgvedic* people were well acquainted, was prominently an embodiment of Indra. The *Garuḍa-dhvaja* described in the *Kāśyapa-saṁhitā* was also an aspect of the *Indra-dhvaja*. The monkey, which is said to have figured on Arjuna's war-banner, was also an aspect of Indra. Being an embodiment of the deity (Indra or Agni), the banner was more than a mere mark of distinction for the army. It was believed to protect the army. Indra Is said to be employed in war, which, in all probability refers to the actul ritual of hoisting some sort of an image, possibly on a banner, prior to the advance. The deity on the banner was meant to protect the army and keep the defeat away, and this explains why it was regarded as an offence punishable by death to discard the divine image in the battle-field, as we are told by Curtius in his account of the army of Porus ; for it was the god who would take revenge, if so insulted.

Prior to starting on an expedition, the king made offerings to Indra and other gods, and himself partook of the same *havis* as was partaken of by Indra. There was also a ritual touching of *soma*. This aimed at making the king firm, victor and enemyless. The chanting of the *mantras* was thought to be equally efficacious in rousing the might of Indra.

The presence of Indra and Agni symbolised by *dhvaja* and *ketu* in the war suggests that the *Ṛgvedic* concept of war was based on that of the sacrifice, and the victory in war is said to be the direct result of the sacrificial performance of the priests. The sacrifice was a continuous ritual as as long as the war lasted. The close association of war and sacrifice will be clear from the fact that Indra is said to be protected by sacrifice when he went to kill Vṛtra.

War being another form of sacrifice, it gets connected with the *Ṛgvedic* concept of *Ṛta* or Universal Order, and it is this close relationship between the war and the gods helping the human hero or the king, his enemies being the earthly forms of Vṛtra. The *Aśvamedha*, it is pertinent to note, presents the unique fusion of war and the cosmic activity of the release of the sun.

The complete identification of sacrifice and war helps another belief which forms an oft-repeated motif in mythology. As the king, who sets out for war, is brought on par with Indra, the former ls believed to have the power to go to help the god in his war against the *asuras*, a motif frequently employed in later literautre.

—*JIH* Vol. XLIV Pt. 1, April 1966, pp. 125–38

Dange, S.A.

ṚGVEDĀTĪLA SŪKTĪ (MHAṆĪ!) ĀṆI LOKANĪTĪ (PROVERBS IN THE *ṚGVEDA* AND SOCIAL ETHICS)

The author makes a study of the proverbs in the *Ṛgveda*. Hospitability is referred to as a virtue in the *ṚV* 1.31.15 which says 'one who eats alone is mostly full of sin'. Hunger is death and so to save the life a man is greatly meritorious (*ṚV* X. 117·1). With woman there can be no permanent friendship. The hearts of women are the hearts of hyenas (*ṚV* X. 95. 15). God helps those who help themselves (*ṚV* VII 32.9). He who is wakeful becomes successful (*ṚV* V. 44.14). Liberality fructifies in many ways (*ṚV* X. 107.1). Blessed is all that gods regard with favour (*ṚV* II-35.15). A wife is home and dwelling (*ṚV* III. 53.4).

The article mentions and explains a number of such proverbs.

—*Nav.* Vol. XIX No. 12, September 1966, pp. 19–28

Dange, S.A.

ṚGVEDĀTĪLA YĀTU ĀṆĪ YĀTUDHĀNA (*YĀTU* AND *YĀTUDHĀNA* IN THE *ṚGVEDA*)

The etymology of the word *yātudhāna* shows that it means an abode of *yātu*, *i.e.*, a person who has or who controls the *yātu*. *Yātu* in the Veda is a destructive and always demonic force. It always occurs in contrast with the *ṛta* which is divine Cosmic power (*ṚV*. 5.12.5). The word *yātumatī* suggests a female with this power.

The *yātudhānas* are always eaters of the flesh of human beings, horses and animals. They are also described as travelling through the sky, possessing hoofs and crying out loudly. The *piśitāśanā* and *kravyāda*, which occur as adjectives of rākṣasas in post-Vedic literature, also occur as adjectives in the Veda. *Mūradevaḥ* is one more epithet. This proves that the *yātudhānas* must be a human caste.

The *yātu* corresponds to *jādu* or magic which could be directed in any form like that of an eagle, wolf, *etc*.

Yātumāvān is another word which corresponds to *yātudhāna*. *Mūradevaḥ* is another epithet applied to *yātudhāna*, and it means a community which is engaged in destruction and aggression. *Yātudhāna* thus means a community which was blood-thirsty and which opposed the performance of sacrifice.

Another type of magic power is denoted in the Veda by the word *māyā*. But this belonged to both the Devas and the Asuras. In short, *māyā* denoted the quality of *prajñā*, while *yātu* denoted black magic, witchcraft.

—*Nav*. Vol. XVII No. 10, July 1964, pp. 12–16

Das, Motilal

THE MESSAGE OF THE VEDIC CULTURE

The three key-notes of the Vedic culture are (1) love of life and vitality, (2) work and onward movement and (3) the mystic conception of *ānanda*. The Vedas exhort men to live dedicated lives for the cause of society, for humanity. Service and sacrifice, according to them, clarify the practical conduct of life in a great measure and immeasurably to its dignity. The Vedic culture gives us blessedness that is not deferred. Evil is to be overcome now and happiness to be achieved now. The existence is also consciousness and bliss. The Vedic religion is the religion of the spirit. It does not depend upon rites and ceremonies, creeds and cosmologies. It has no vested interests in any particular form of truth. It can endure the variety and complexity of modern life and civilization.

—*IRev.* Vol. LXV No. 4, April 1966, pp. 128–30

Deshmukh, P.R.

ṚGVEDA VA ĀRYĀNĀRYĀNCE SANGHARṢA (THE *ṚGVEDA* AND THE *ĀRYA-ANĀRYA* CONFLICTS)

The article refutes some of the objections of N.R. Varhadpande on the author's article on Indus civilisation. The author does not believe in astronomical evidence, because it cannot convince us about its precision. *Ārya* is one of the ethnic types in modern India. The words *Dāsavarṇam* and *Āryavarṇam* in the *Ṛgveda* have been used to denote two different races of men. The cities mentioned in the *ṛks* like the *Hariyūpiyā* are not metaphorical, but are real. The races of the Aryans and pre-Aryans were distinct human races.

—*Nav.* Vol. XVII No. 11, August 1964, pp. 50–55

Deshmukh, P.R.

ṚCĀÑCYĀ ABHYĀSĀCĪ ĀVAŚYAKATĀ (THE NEED FOR THE STUDY OF VEDIC HYMNS)

Vedic literature reflects the life of the Aryans. It is, therefore, necessary that we interpret properly the Vedic hymns. Many scholars have so far interpreted many important Vedic words and have missed their true significance. Of all the commentators on the Vedas, it is Sāyaṇa who gives better meanings of Vedic words. Thus, for example, the word *pura* which frequently occurs in the *Ṛgveda,* has been taken to mean 'cloud' or 'citadel'. But with the help of the commentary of Sāyaṇa it should be taken to denote 'cities with fortifications and moat'. Once this meaning is accepted, many obscure hymns become clear.

Another important word is *mṛdhravācaḥ.* It is actually a compound of *mṛdhra* and *vācā,* meaning thereby 'slit tongues'. Similarly, the *dāsas*, *dasyus* and *Paṇis* have been referred to by Macdonell as 'aerial demons' which is difficult to understand. *Dāsa* and *dasyu* are synonymous words and they are probably derived from the root *daś*, 'to bite.' It, therefore, follows that these enemies of the Aryans were possibly the people belonging to the Nāga race. Even a Vedic hymn refers to them as 'the progeny of Vṛtra' (*vṛtrasya śeṣāḥ*). Even today a tribe known *Mathrā* (*mṛdhra*) is living in northern India and they have a special ceremony in which the tongue is slit by a hot gold wire.

This discussion brings to the fore the need for a fresh study of the Vedic hymns. If the hymns are interpreted properly, it will be clear that the enemies of the Aryans were probably the people of the Indus valley civilization.

—*Nav.* Vol. XX No. 1, October 1966, pp. 1–15

Deshpande, G.T.

EVIDENCE OF WRITING IN THE VEDIC AGE

Pāṇini's *Aṣṭādhyāyī* (III.2.21 containing the words *lipikara* and *libikara*) is generally supposed to contain the earliest reference to writing in India. The author draws attention to *Aitareya Āraṇyaka*, v.3.3, which clearly refers to written manuscripts. The *Aitareya Āraṇyaka* undoubtedly belongs to the Brāhmaṇa period, and the reference, therefore, may be taken as a direct piece of evidence of writing in the Vedic age.

—*NUJ* Vol. XVI No. 2, April 1966, p. 254

Gupta, Sundarlal

ṚGVEDA MEN MEGHA-VṚṢṬI-JALA-VIJÑĀNA (THE SCIENCE OF RAINFALL IN THE *ṚGVEDA*)

An analysis of the *Ṛgvedic mantras* indicates that the science of rainfall was well-known at that time. A *Ṛgvedic mantra* (51.4) says that the saturation capacity of wind varies according to temperature. Another *mantra* (80.4) indicates that the sun plays a prominent role in disintegrating the clouds. A third *mantra* (80.5) hints that the thunderbolt has a prominent role to play in the rainfall. The *mantra* (85.4) refers to a number of scientific facts about rainfall and clouds. It refers to the convergence and the divergence of winds. A surprising fact that we come to know from *mantra* (85.5) is that the mechanism of artificial rain was also conceived by the people at that time. Artificial irrigation by means of wells, canals and rivers was also known. The *mantra* (88.4) refers to the drains dug for the flow of water in the fields. Another *mantra* refers to the underground water and the use of it through wells. The *mantra* (75.5) refers to the knowledge of a number of rivers.

—*Sap.* Vol. XIII No. 5, May 1965, pp. 74–80

Gonda, J.

A NOTE ON THE VEDIC STUDENT'S STAFF

The writer in this article has dealt with Vedic studentship with particular reference to the use of a staff (rod, wand, sceptre) by the student from the historical and functional points of view as well as from the angle of the comparative study of religions. He opens the subject by quoting A. Berridale Keith that "......the student is given a staff, and is forbidden ever to let anything intervene between his body and it. When his studentship is over, it is thrown in the water with the rest of his outfit, but he obtains a new staff……". But the question arises as to why the student is not allowed to let anything intervene between his staff and himself, and why it is thrown in the water. What, morever, is the nature and function of this attribute, which after studentship is replaced by another staff ?

The writer has in the beginning tried to show the various uses of the staff all over the world with, of course, special reference to ancient India. The other aspect brought out by him is in regard to the quality of the staff used in ancient India as given in the *Gautama-smṛti*, *Manu-smṛti* and various other smṛtis and sources. The most interesting part of the article is where the author identifies the staff or club with the sacrificial stake and the 'thunderbolt'. Along with it, he refers to the rites and beliefs of some tribes on the east coast of Australia, which believe in a divine being, called Daramulum (the lord or father), who inaugurated their rites of initiation and whose voice may be heard in thunder. The author has given a number of instances of ceremonies as referred to in various Vedic rituals and has critically analysed the importance of the staff for the students.

—*JOIB* Vol. XIV Nos. 3–4, March–June 1965, pp. 262–72

Gonda, J.

WERELD EN *HEMEL* IN DE VEDA (*WORLD* AND *HEAVEN* IN THE VEDA)

An examination is made about the word *loka* and its exact meaning in the Veda. The word *loka* is to be derived from the Indo-European *louko*, which must have meant 'open space in the wood,' as appears from derivatives of the same stem in other languages (Old High German *lôh*, Latin *lucus*, Lithuanian *laukas*). Such open spaces in the woods had a twofold character: 1. economic, because they gave room for man and cattle to live, and room for agriculture; and 2. religious, because such open spaces had an eminent function in cult and ritual. They were often seen as sacred places, and there are indications that they were even considered as a kind of miniature cosmos arranged around an imagined centre of the earth where contact with superhuman powers was possible.

This religious function is reflected clearly in the ancient Indian word *loka*. The word *loka* does not denote a world or place, but a room or space with special positive religious connotation. The *loka* gives room to live in (this in contradistinction to the concept of *aṁhas*, narrowness) ; often it is given the qualification *uru*, wide. It is difficult, as often with important terms in ancient Indian thought, to give an exact definition of the term, but it can be said that *loka* also implies the ideas of stabilization (*pratiṣṭhā*), of a place or room where happiness and security fall to one's share. This need not always imply a spatially definable place, but can also denote a position or situation without spatial connotation. One could even say that *loka* is often thought of as a superimposition of heavenly circumstances (*i.e.*, earthly happiness in ideal projection) on the earth. Thus, man may enter the *loka* of freedom of death (*amṛtasya loka*) just on this earth. It is possible for man to consecrate a certain place into *loka*, where contact with higher powers is obtained. There are many *lokas* belonging to various divinities of abstract favourable powers. In later Hinduism, it is said the devotion to God may grant a residence in His *loka* (*sālokyam*).

In the *Bṛhadāraṇyaka Upaniṣad* it is taught that the real *loka* for man is the *ātman* (1,4,15 ff.), the realization of the human unity with the Absolute, which makes him immortal.

Some *lokas* were schematized into a vertical mythical-geographical world-view, often interpreted spiritually (*e.g.*, as stages of meditation). But, besides these, there is the system consisting of *manuṣyaloka*, *pitṛloka* and *devaloka*. These are more or less modes of existence reached by man by means of his *karman*, *i.e.*, ritual deeds (*veda*) or moral deeds. That is why the Indian commentators often explain *loka* with *karmaphala*, the fruit of human deeds, *i.e.*, the room or space for (good) *karman* to work itself out. The same is meant by the Vedic expression *sukṛtasya loka*. Such a mode of existence is also the *svargaloka*, so often mentioned in Vedic texts. It was said already that the *svargaloka* may also be reached in the earthly life. Often the state of temporary consecration during a sacrifice is also described as a temporary stay in heaven. The rite itself may even be called heavenly *loka* and provide the worshipper with all kinds of other *lokas*. Thus, the worshipper may undergo, by means of the rite, a process of divinisation. This is not to say that Indian ritual science may not hold other views: in Mīmāṁsā, for instance, it is stated that *svargaloka* stands for the fruit of all ritual deeds for which no special result has been mentioned (*Mīm. Sūtra* 4, 3, 15). *Svargaloka*, according to this School, is a state of joy (*prīti*) whlch has no material substrate, but rests only in the worshipper's *ātman*.

—*TF* Vol. XXVIII No. 2, June 1966, pp. 227-63

Joshi, S. B.

ADITI ĀṆI AṀBHṚṆĪ DEVĪ (ADITI AND GODDESS AṀBHṚṆĪ)

Though Aditi and Aṁbhṛṇī appear to be differently manifested, the principle of godhood is the same. In order to understand the nature of the goddess Aṁbhṛṇī, it is necessary to study the whole *sūkta* where she tells her own story. The *sūkta* contains the sectarian dogmatism to a great extent. The *sūkta* suggests that a different thought-pattern was being developed.

The goddess tells us that she is superior to all male gods. With the gods for whom she uses the verb *carāmi* she has the *sahacarabhāva*, while with those gods for whom she uses the verb *bibharmi* she has the nourisher-nourished relation. Thus Rudriyas, Vasus, Ādityas, Viśvedevas are her favourites, while Mitrāvaruṇa, Indrāgnī, Aśvinī, Soma, Tvaṣṭr and Bhaga are her servants. The goddess also tells that she is the basic supporting strength of even the solar deities. This shows that the *Devīsaṁpradāya* seems to have been coming into prominence in those days. The goddess tells us that she is the basic power behind this world. Not a blade of grass moves without her will.

The bestowing of wealth which is generally attributed to other gods has been taken up by the goddess to herself. She calls herself *Rāṣṭrī* and *Saṅgamanī vasūnām*. The Ādityas are said to be her associates.

The goddess also says that she is the knower (*cikituṣī*) and that she possesses the power of destruction of the world and the power to favour the world. Aṁbhṛṇī appears to be the *Ambā Mātā*. The Haimavatī Umā (of the *Kena Upaniṣad*), who gave *Brahmajñāna* to Indra and the goddess Aṁbhṛṇī resemble to a great extent.

This *Devīsampradāya* appears to be pre-Vedic and seems to belong to the native people of Bhārata Deśa.

—*Nav*. Vol. XIX No. 4, January 1966, pp. 31–40

Joshi, S. B.

ADITI VA AṀBHṚṆĪ DEVĪ (ADITI AND GODDESS AṀBHṚṆĪ)

The statement *aham janāya samadam kṛṇomi* suggests the impelling power of woman. This concept of a goddess urging men for war is indeed peculiar. The *Śānti Brahma* concept of the *Ṛv* is seen also in the Upaniṣads. But that is not the case with the goddess who says *aham janāya samadam Kṛṇomi*. This task of impelling people for war originally belonged to Soma-Indra. Later on, it gradually came to Viṣṇu and Aṁbhṛṇī.

—*Nav*. Vol. XIX No. 6, March 1966, pp. 1–4

Joshi, S. B.

ADITI VA AṀBHṚṆĪ DEVĪ (ADITI AND GODDESS AṀBHṚṆĪ)

The goddess tells a strange story of her birth in a strange language. That she is a maiden is emphasised by her. She has given birth to her father and is born from the head of her father. She is also said to have been born in the *antarikṣa-samudra*. The water in the *antarikṣa* is called *Ambhas* in the *Aitareya-Brāhmaṇa*. She appears to be goddess Vidyunmālinī.

The *Devīsampradāya* appears to be quite different from the tradition of Vivasvān mentioned in the *Bhagavadgītā*.

Thus the *Aṁbhṛṇī-sūkta* is, in more ways than one, matchless and important from the point of view of cultural history. The autobiographical construction of the *sūkta* is singular in the Vedas. In the design of the thought-pattern and the skill in construction, the *sūkta* is unrivalled.

—*Nav*. Vol. XIX No. 8, May 1966, pp. 12–16

Joshi, S. B.

DEVĪ ADITI-AṀBHṚṆĪ YĀÑCYĀ CAḌAUTĀRĀTĪLA TULANETA LAKṢĀTA YEṆĀCYA GOṢṬĪ (CONCLUSIONS FROM A COMPARATIVE STUDY OF THE RISE AND DECLINE OF GODDESSES ADITI AND AṀBHṚṆĪ)

Though Aditi is eulogised as 'the mother of gods', she disappears by the end of the Vedic period. Aṁbhṛṇī is found only in the Vedas. Still she has become more important than Aditi. By the time of the disappearance of these goddesses, Śrī-Lakṣmī comes on the horizon and becomes an *ārādhya devatā*.

The Purāṇic legends represent Sarasvatī and Lakṣmī in different lights. This shows that *Viṣṇu-sampradāyins* seem to have had an upper hand over those of the *Brahmā-Sarasvatī-sampradāyins*.

The *Ṛgveda* represents Aditi as the wife of Rudra, while the *Yajurveda* makes her the wife of Viṣṇu. This shows the jealousy and rivalry between the two *sampradāyas*. There is no other tradition except the Mādhva which includes the *Aṁbhṛṇī-sūkta* in its daily ritual. The Mādhvas say that Aṁbhṛṇī is the wife of Viṣṇu. A powerful tradition of regarding Rudra and Maruts as superior to Indra and others appears to be in vogue in the *Ṛgvedic* period. The decline of Indra and Agni suggested in the *Aṁbhṛṇī-sūkta* seems to have reached its culmination in the Brāhmaṇa period and we get the clearest proof of this in the *Kenopaniṣad*.

The convention that Aditi is the mother of Rudras is changed in the *Yajurveda* where she is said to be *Viṣṇupatnī*. Maruts are later on referred to as the souls of Diti, The *devamātā* Aditi becomes *Kaśyapa-patnī*. In this tug-of-war of the Purāṇic legends, Aditi disappears.

—*Nav*. Vol. XIX No. 9, June 1966, pp. 4–8

Mishra, Padma

ṚṢI

The *ṛṣis* of the earlier hymns are inspired poets and singers, composers on a higher plane than a *vipra*. They propitiate gods with their hymns and sacrifices and are not indifferent to social success or material gain. In the later hymns of the *Ṛgveda* the ancient *ṛṣis* are elevated to an exalted semi-divine status, which is confirmed in the later Saṁhitās. The comparatively recent *ṛṣis* continue to be real and living personalities for the society described in the Brāhmaṇas. The modified concept of the word *ṛṣi* implies idealized holy seers, who were believed to have nourished the Vedic culture. The idea conveyed by the word inclines more towards sanctity, which is more associated with antiquity and the power to visualise the unseen as a result of divine favour than intellectual animation and insight.

Though there is no conclusive evidence that the son of a *ṛṣi* could automatically acquire the title of *ṛṣi*, the possibility that heredity was an important factor cannot be ruled out.

It is difficult to ascertain the meaning of *ārṣeya* from any isolated instance. It is doubtful that the word *ārṣeya*, which later becomes almost synonym with *pravara* and its implication of ancient heritage, had acquired this meaning in the *Ṛgveda*. It is quite probable that the Vedic orthodoxy stressed the importance of *ārṣeya* to ensure that the person selected was properly trained and had imbibed the sacrificial traditions.

—*Pra*. Vol. XI No. 2, March 1966, pp. 154–66

Purani, A.B.

ŚRĪ AUROBINDO AND VEDIC INTERPRETATION : A REJOINDER TO EARLY CRITICISM

Śrī Aurobindo's first article on the Veda forming the first chapter of the series, *The secret of the Veda*, was published on 15th August 1914, in the first issue of the monthly magazine, *Ārya*. Perhaps, the chapter was found to contain such revolutionary ideas that it was reviewed in the *Hindu* in its editorial by Prof. Sunderram Aiyar, an orthodox Pandit. Śrī Aurobindo's reply to it was immediate.

During the years that followed, Śrī Aurobindo created a vast body of Vedic interpretation. The vast ground his books covered proved the applicability of his psychological and symbolic interpretation to the whole of the *Ṛgveda*. This work was followed up by some of his disciples.

Recently a number of Vedic scholars in India have been raising their voice against the dry linguistic and historical approach to the interpretation of the Veda. It is a happy sign. It is heartening to find Śrī Aurobindo's early labours on the Veda beginning to bear fruit after half a century.

—*Adv.* Vol. XXI No. 2, April 1964, pp. 17–21

Satyanarayan, D.
BOW AND ARROW IN THE *ṚGVEDA*

The bow and arrow is the chief weapon in the *Ṛgveda*. The writer gives the description of bows and arrows occurring in the Vedic literature as also the method of preparing them and the shooting technique.

—*TTDJ* Vol. XVIII No. 1, January 1966, pp. 19–24

Shastri, Udaivir
SAMBHŪTI AURA *ASAMBHŪTI* (*SAMBHŪTI* AND *ASAMBHŪTI*)

The terms *Sambhūti* and *Asambūti* have been sparingly used in the Vedic literature. The *Śatapatha Brāhmaṇa* has used these terms. They also occur in the *Īśopaniṣad*. The author has tried to explain the various interpretations of these two words.

—*VJ* Vol. XIV No. 2, January 1966, pp. 6–9

Varhadpande, N.R.
VEDĀÑCĀ KĀLA : DĪKṢITĀÑCĀ ACALA SIDDHĀNTA (THE DATE OF THE VEDAS : THE UNSHAKABLE PROOF OF DĪKṢIT)

In fixing the date of the Vedas no external proofs are available in the form of remnants. Hence astronomical evidence is most important, because this evidence is free from uncertainty. The late S.B. Dīkṣit is foremost among scholars who have given certain proofs in the form of astronomical evidence with a fixed determined sense.

The statement *Vṛttikā ha vai prācyodiśo na cyavante/sarvāṇi ha vā anyāni nakṣatrāṇi prācyai diśaścyavante* is definite in sense. Such a position of the *Vṛttikās* belonged to 3000 B.C. and so the date of the *Śatapatha Brāhmaṇa* must be 3000 B.C. This is the unshakable evidence adduced by Dīkṣit. Keith, Thibant, Winternitz, *etc.*, do not agree with Dīkṣit's theory.

The argument that the excavations about the Indus civilisation have disproved Dīkṣit's theory does not also stand to reason. The statement that the Indus civilisation does not speak of a horse and, therefore, is older than that of the Vedas is also baseless. It is ridiculous to argue that whatever is not found in excavation was not in existence at all. According to Carbon-14 method, the date of the Indus civilisation can be fixed at 2300 to 1700

B.C. Sudhamsukumar Ray has proved that the three Vedas are mentioned in the writing found in the excavation. This proves beyond doubt that Dīkṣit's theory is unshakable.

—*Nav.* Vol. XIX No. 6, March 1966, pp. 53–57

Venkatasubbiah, A.

ON INDRA'S WINNING OF COWS AND WATERS

In the *Ṛv* hymns, addressed to Indra, his exploits describing the destruction of enemy forts and releasing of the waters (rivers), cows, *etc.*, confined in them, are often met with. From a critical study of these legends, the writer shows that the mention of Indra's release (or winning) of waters and cows, when he overthrew Vṛtra, Vala, Pipru, Arbuda and Suśna is, in all probability, conventional and that the mention of cows and waters in the myths of Vṛtra and Vala is not due to borrowing from either myth, but that it becomes clear that the *Ṛv* poets are following a connection when they describe that Indra performed his exploits 'in the exhilaration caused by Soma'.

—*ZDMG* Band CXV Heft 1, 1965, pp. 120–33

Venkatasubbiah, A.

ON *ṚGVEDA* 10. III, 4

The writer discusses in this paper the *Ṛgvedic* hymn 10.III.4 and shows, on the basis of a critical study, that the word *vana* elsewhere in the *Ṛv* has the meaning 'water' and, therefore, the word *vanin* occurring in the hymn under discussion should be taken to denote, 'container or holder of water' which fits in properly with the context.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 178–85

Verma, Virendra Kumar

VAIDIKA VYĀKHYĀ PADDHATIYON KĀ ĀLOCANĀTMAKA PARICAYA (CRITICAL STUDY OF THE VARIOUS LINES OF VEDIC INTERPRETATION)

From the very ancient times up to this day, the Vedas have been interpreted from various points of view. Attempts have been made to understand the correct meaning and significance of each word from the points of view of *Yajña*, society, history, philosophy and mythology. Then, there are the *Nirukta*-tradition and the symbolic theory, and scholars have seen in the Vedas roots of physics, chemistry, medicine, geology, biology, *etc*. Dharmadeva Vidyāmārtaṇḍa has found in these sacred books a description of machines, engines, aeroplanes, ships, *etc.*, and Priyaratna has discovered in them the principles of telecommunication.

Thus, though it is extremely difficult to say anything with certainty about the meanings of the *Veda-mantras*, for their interpretation it is necessary to draw upon our knowledge of comparative philology, history and religion of other countries.

—*Bha.* No. IX Pt. 1, 1965-66, pp. 40–47

Verma, Vishwanath Prasad

VAIDIKA RĀJANĪTIŚĀSTRA KĀ DĀRŚANIKA VIVECANA (PHILOSOPHICAL INTERPRETATION OF THE POLITICAL THOUGHT)

The most important aspect of the Vedic political thought is its foundation on *vratas* and *niyamas*. The ideals of the Vedic political thought, according to the author, were, firstly, *Svarājyavāda* and secondly, *Viśaḥvāda*. The first ideal is enunciated in the *Ṛgvedic mantras* 1/84/10 and 1/80/94 and the *Yajurvedic mantra* 20, 7-8 wherein it has been emphasised that only by strength and character can the *Svarājya* in the true sense of the term be obtained. The second ideal of the *Viśaḥvāda* has been discussed in the *Yajurveda*, 20/25, *Atharvaveda*, 15/9/2, 19/55/6, *etc*., and *Śatapatha Brāhmaṇa*, 13/2/9/2-6/8, *etc*., wherein the necessity of the balance between *Kṣatrabala* and *Brāhmabala* has been emphasized. The same thought has been further elaborated in the *Arthaśāstra* of Kauṭilya.

—*Sar*. Vol. LXVII Pt. I No. 6, June 1965, pp. 441–43

Vishva Bandhu

VEDIC TEXTUO-LINGUISTIC STUDIES : 3—PANTEOGRAPHICAL RE-EXAMINATION OF *Ṛv*. X. 166

Vācaspati is mentioned in *Nighaṇṭu* as a tutelary god whom Yāksa treats as a mid-regional god and cities *Av*. for an invocated address to him. So also does the *Bṛhaddevatā*. The hymn *Ṛv*. X. 166 is interesting in this respect. From a critical analysis of the evidence, it appears that it stands to reason to render Vācaspati as the 'Lord of Light' and not 'Lord of Speech' as has been shown by many scholars.

There also exists an important link, from the historical point of view, between the hymns which indicates that Ṛṣabha, the author of *Ṛv*.X.166, and Atharvan, the author of *Av*.I.I, whoever might have been later in point of time, knew the Vācaspati-invoking hymn and borrowed therefrom and fitted in his own Vācaspati-invoking context.

—*VIJ* Vol. IV Pt. 2, September 1966, pp. 161–66

TITLES OF DOCTORAL THESES

I ARCHÆOLOGY

Ph.D./D. Phil. (Degrees Awarded)

Sr. No.	Title of the Thesis	Research Scholar	University	Year of Award
1	Proto-historic Pottery of Eastern Malwa	V. V. Singh	Sagar	1965

Subjects on which Research is being Conducted Ph.D./D. Phil.

2	The Study of Gupta Remains in Satna, Panna and Jabalpur Districts	Kamla Pati	Sagar	
3	Pre-history and Proto-history of the Jabalpur District	Chandra Bhushan Trivedi	Sagar	

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II ART AND ARCHITECTURE

Ph.D./D. Phil. (Degrees Awarded)

1	Musical Culture in Vindhya Region	S. K. Banerjee	Sagar	1965

Subjects on which Research is being Conducted Ph.D./D. Phil.

2	Material Culture in Rajasthani and Himachal Paintings	Ram Avatar Agrawal	Agra	
3	Kṛṣṇa Legend in Rajasthani Paintings	Smt. Sīta Sharma	Agra	
4	Kālidāsa Tathā 'Prasād' Kī Nāṭyaśālā Kā Tulanāṭmaka Adhyayana	Surendra Pal Snataka	Agra	

5	Art and Religion in India	Km. Urmila Puri	Agra	
6	Nature in Indian Painting	Km. Prem Kaura	Chandigarh	
7	Madhya Pradesh Kī Prācīna Mūrti-kalā Kā Vivecana (300 B.C.-200 A.D.)	Km. Bhanumati Bhattacharya	Sagar	
9	Costumes and Ornaments as Depicted in the Early Sculptures of Gwalior Museum (From Śuṅgas to Guptas)	Smt. Sulochana Ayyar	Sagar	

III EPICS AND PURĀṆAS

Ph. D./D. Phil. (Degrees Awarded)

1	*Adhyātma Rāmāyaṇa* Kā Rāmacarita-mānasa Para Prabhāva	Ravi Datt Nirmal	Agra	1963
2	A Critical Study of the Religious, Social and Historical Data in the *Viṣṇupurāṇa*	Manohar Singh Chauhan	Agra	1964
3	*Agni-purāṇa* Ke Kucha Anśon Kā Pāṭha-śodha	Paras Nath Dwivedi	Agra	1965
4	Historical and Cultural Data from the *Bhaviṣya Purāṇa*	Raj Kumar	Chandigarh	1966
5	Purāṇe Sāṁkhyayogau	Shri Krishna Mani Tripathi	Skt. Uni.* Varanasi	1966

Subjects on which Research is being Conducted

D. Litt.

6	The Ethics of the Vaiṣṇava Purāṇas	Santosh Kumari Sharma	Agra
7	Prārambhika Purāṇon Kā Sānskṛtika Adhyayana (*Brahma*, *Matsya*, *Vāyu*, *Brahmāṇḍa*, *Viṣṇu and Bhāgavata*)	Ram Prasad Bajpai	Sagar

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* *Vidyāvāridhi* is the first research degree of the Sanskrit University, Varanasi which is equivalent to Ph.D./D. Phil. of other Indian Universities.

Ph.D./D. Phil.

8	*Brahmāṇḍapurāṇa* : A Critical Study	Brahma Datta	Agra
9	A Critical Study of *Adhyātma Rāmāyaṇa* and its Influence on Tulasīdāsa	Kailash Saran Srivastava	Agra
10	Ādhunika Hindi Kāvya Men *Mahābhārata* Ke Kathānaka	Mahesh Chandra Pandey	Agra
11	*Mahābhārata*—A Critical Study	Om Prakash Agrawal	Agra
12	A Critical Study of *Viṣṇudharmottara Purāṇa*	Onkar Nath Agrawal	Agra
13	Social Organisation in the *Rāmāyaṇa*	Km. Raj Rani Kalra	Agra
14	A Critical Study of the Hindu *Tīrthas* of India According to the *Mahābhārata* and the Purāṇas	Sarju Prasad Gupta	Agra
15	*Śivapurāṇa* Ke Dārśanika Tattvon Kī Samīkṣā	Vibhuti Nath Tripathi	Agra
16	Kṛṣṇakathā in the *Mahābhārata* and the Purāṇas	Asha Rani Goswami	Agra
17	*Kālikāpurāṇasya* Prāmāṇikam Saṁskaraṇaṁ	Balirama Shastri Bharadwaj	Skt. Uni. Varanasi
18	Purāṇeṣu Sarvaviṣayakamatavādānāṁ Samanvayaḥ	Lal Bihari Sharma Pandey	Skt. Uni. Varanasi
19	Purāṇeṣu Śaktitattvavimarśaḥ	Narayana Datta Sharma	Skt. Uni. Varanasi

IV EPIGRAPHY AND NUMISMATICS

Ph. D./D. Phil. (Degrees Awarded)

1	Tribal Coins of Ancient India	Kalyan Kumar Dasgupta	Calcutta	1965

Subjects on which Research is being Conducted

D. Litt.

2	Cultural Study of the San- skrit Inscriptions of Nor	Chandra Bhanu	Sagar

thern India from the Earliest Times to the End of the Imperial Guptas

Ph. D./D. Phil.

3	Cultural History of the Gupta Period (Mainly Based on Epigraphic and Numismatic Sources.	Haldhar Pathak	Sagar
4	Madhya Pradesh Ke Prācīna Jaina Abhilekhon Kā Adhyayana	Kastoor Chand Jain	Sagar
5	Study of the *Janapada* Coinage of Ancient Malwa (up to 300 A.D.)	Smt. Kiran Srivastava	Sagar
6	Dvādaśaśatābdītaḥ Saptadaśa Śatābdiparyantam Prakāśitaśilālekhānām Sāhityikavivecanam	Devraj Pandey	Skt. Uni. Varanasi

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V GEOGRAPHY

Subjects on which Research is being Conducted

Ph. D./D. Phil.

1	Early Historic Geography of the Vindhya Region	Kanhaiya Lal Agrawal	Sagar

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VI HISTORY

1	The Śaka Kṣatrapas of Western India	R.M. Shukla	Sagar	1965

VII INDIA AND THE WORLD

Nil

VIII LAW, POLITY AND ADMINISTRATION

Ph. D./D. Phil. (Degrees Awarded)

1	Somadeva As a Political Thinker	Pherumal Jain	Agra	1964

Subjects on which Research is being Conducted

Ph.D./D. Phil.

2	Itihāsapurāṇeṣu Rājanītiḥ	Ram Narayan Datta Pandey	Skt. Uni. Varanasi

IX LINGUISTICS AND GRAMMAR

Ph.D./D. Phil. (Degrees Awarded)

1	Non-Grammatical Material in *Pātañjala Mahābhāṣya*	Babu Ram Tripathi	Agra	1963
2	Pāṇinīyadhātupāṭhasamīkṣā	Bhagirath Prasad Tripathi	Skt. Uni. Varanasi	1966
3	Pāṇinīyaparibhāṣāvimarśaḥ	Hardeva Prasad Tripathi	Skt. Uni. Varanasi	1966

Subjects on which Research is being Conducted

D. Litt.

4	Vyākaraṇa-darśana (Bhartṛharikṛt *Vākyapadīya* Aura *Tripadi Bhāṣya* Ke Anusāra)	Satya Ram	Agra

Ph.D./D. Phil.

5	Mahābhāṣyanigūḍhā kūṭayaḥ	Deva Swarup Misra	Skt. Uni. Varanasi
6	Pāṇinīyavyākaraṇe Śāstrīyasaṁbhānām Tātparyavīmaraśaḥ	Janaki Prasad Dwivedi	Skt. Uni. Varanasi
7	Pāṇinīyakrame Pūrvācārebhyo Vaiśiṣṭyam	Jaya Lal Sharma	Skt. Uni. Varanasi
8	Puruṣottamadevakṛtāyāḥ Bhāṣāvṛttervivecanam	Ram Govind Shukla	Skt. Uni. Varanasi
9	Pāṇinīyadarśanasyetaradarśanāpekṣayā Vaiśiṣṭyam	Ramjit Prasad Tripathi	Skt. Uni. Varanasi

10	Vyākaraṇaśāstre Vaiśeṣikatattvānām Vimarśaḥ	Ram Sharan Das Śrīvaiṣṇava	Skt. Uni. Varanasi
11	Sanskrit Vyākaraṇa Men Kātyāyana Kā Samīkṣātmaka Adhyayana	Sati Prasad Misra	Skt. Uni. Varanasi
12	Sārasvatavyākaraṇavimarśaḥ	Shripati Ram Tripathi	Skt. Uni. Varanasi
13	Vaiyākaraṇasiddhāntakaumudīmanusṛtya Taddhitaprakaraṇasya Prayogāṇām Samīkṣaṇam	Shyama Charan Pandey	Skt. Uni. Varanasi
14	Pāṇinīyavyākaraṇe Avyayaprakaraṇam	Sita Ram Shukla	Skt. Uni. Varanasi
15	Pāṇinīyavyākaraṇāt Prāvatanavyākaraṇānām Paryālocanam	Tikaram Panthi	Skt. Uni. Varanasi

X LITERATURE AND RHETORICS

Ph.D./D. Phil. (Degrees Awarded)

1	Sanskrit Kāvya Men Śakuna	Deep Chandra Sharma	Agra	1963
2	Mahākavi Puṣpadanta—An Apabhraṁśa Poet of the 10th Century	Raj Narain Pandey	Agra	1963
3	Kālidāsa Aura Bhavabhūti Ke Nāṭakon Kā Tulanātmaka Adhyayana	Surendra Deo	Agra	1963
4	*Bhavisyattakahā* Aura Apabhraṁśa Kathā-kāvya	Devendra Kumar	Agra	1964
5	Sanskrit Kavitā Men Romantic Pravṛtti	Harish Chandra Varma	Agra	1964
6	A Critical Study of the Works of Paṇḍita Ambikādatta Vyāsa	Krishna Kumar	Agra	1964
7	Sanskrit Tathā Hindi Kāvyaśāstra Men Dhvanisiddhānta	Mahendra Pal Sharma	Agra	1964
8	Sanskrit Sāhitya Men, Viśeṣakara Kālidāsa Kī Racanāon Men, Prakṛti Kā Sajīva Citraṇa	Smt. Satyawati Sharma	Agra	1964
9	The Symbolic Poetry in Sanskrit Literature	Smt. Sharada Devi Pathak	Agra	1964

10	Prakriyākaumudī-vimarśaḥ	Adya Prasad Misra	Skt. Uni. Varanasi	1966
11	Siddhāntasārasya Kaustubhasya Ca Sampādanam Samālocanā Ca	Murlidhar Chaturveda	Skt. Uni. Varanasi	1966

Subjects on which Research is being Conducted
Ph.D./D. Phil.

12	Mallinātha—Study	S.T. Nimkar	Bombay
13	Avantisundaryāḥ Samālocanātmaka Adhyayanam	Babu Lal Misra	Skt. Uni. Varanasi
14	Nyāsavimarśaḥ	Chandravali Dwivedi	Skt. Uni. Varanasi
15	Śrībhāskararāyadīkṣitaracitavṛttacandrodayagranthasya Sampādanam	Janardana Gangadhar Ratate	Skt. Uni. Varanasi
16	Dvani-Siddhānta	Kamala Kant Shukla	Skt. Uni. Varanasi
17	Sanskrit-sāhitye Prakṛtivarṇanam	Smt. Lilawati Agrawal	Skt. Uni. Varanasi
18	Kāvyātmavimarśaḥ	Ram Kripalu Pathak	Skt. Uni. Varanasi
19	Kālidāsa-kāvyeṣu Rājanītivyavasthāyāḥ Anuśīlanam	Ramayan Dwivedi	Skt. Uni. Varanasi
20	Sanskrit-kāvyeṣu Catuṣṣaṣṭikalā	Suresh Dutt Pandey	Skt. Uni. Varanasi
21	Sanskrit Sāhitya Men Itihāsapradhāna Kāvyon Kā Udgama Tathā Vikāsa	Vijay Lakshmi Singh	Skt. Uni. Varanasi
22	Samāsavṛttivimarśaḥ	Vijay Prasad Tripathi	Skt. Uni. Varanasi
23	Rasa-siddhānta-vimarśaḥ	Uma Shanker Misra	Skt. Uni. Varanasi

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XI MISCELLANEOUS
Ph.D./D. Phil. (Degrees Awarded)

1	A Critical and Cultural Study of Nīlakaṇṭha Dīkṣita	Sita Ram Dantre	Agra	1964

2	Language and Philosophy	Kalyan Kumar Sengupta	Calcutta	1965

Subjects on which Research is being Conducted
Ph.D./D. Phil.

3	Śikṣā-vedāṅga Kā Vivecanātmaka Adhyayana	Prakash Chandra Awasthi	Agra	
4	Bhāskarācāryasiddhānta-samīkṣātulanātmakamadhyayanam	Bajaranga Dwivedi	Skt. Uni. Varanasi	
5	Graha-nakṣatrodayāste	Munishwar Pandey	Skt. Uni. Varanasi	
6	Udayana-vyaktitva-nirṇayaḥ	Ram Chandra Malaviya	Skt. Uni. Varanasi	

XII A PHILOSOPHY AND RELIGION (BUDDHIST)
Ph.D./D. Phil. (Degrees Awarded)

1	Ācārya Buddhaghoṣa Kī *Aṭṭakahāon* Kā Aitihāsika Adhyayana	Shiv Charan Lal Jain	Agra	1964

Subjects on which Research is being Conducted
Ph.D./D. Phil.

2	Buddhism in Kashmir	Sarla Khosla	Agra	
3	Bauddha Evam Vaidika Ācāra Kā Tulanātmaka Adhyayana–*Vinayapiṭaka* Tathā Dharma-sūtron Ke Ādhāra Para	Swarup Sahai	Skt. Uni. Varanasi	

XII B PHILOSOPHY AND RELIGION (NON-BUDDHIST)
Ph.D./D. Phil. (Degrees Awarded)

1	Metaphysical Synthesis : Its Nature and Value as Suggested by the Study of the Philosophy of Kundakunda	Pradyumna Kumar Jain	Agra	1963

2	The Nature and Destiny of Soul in the Philosophies and Religions of the World	Smt. Jayanti Devi Singh	Agra	1964
3	Acintya Bhedābheda Evam Vaiṣṇava Darśana	Keshav Dev Sharma	Agra	1964
4	Naqshbandia Mujaddida Mazhria System of Sufism	Mohammad Hanif	Agra	1964
5	A Study of Śakti Bhāṣya on *Brahmasūtras* (A Critical and Comparative Evaluation Mainly in the Light of Śaṅkara Advaita Vedānta.	Smt. Sushila Kamalesh	Agra	1964
7	Ārya Pūjāpaddhati Men Pitṛpūjā Kī Utpatti Aura Vikāsa	Kailash Chandra	Agra	1965
8	Ācārya Kundakunda Aura Unakā Samayasāra	Lala Bahadur Shastri	Agra	1965
9	*Adhyāsa* in Śaṅkara-Vedānta	Ram Prasad Hatwal	Agra	1965
10	A Systematic Survey of Indian Psychology with Special Reference to the Structure and Development of Human Personality	Suraj Prasad Srivastava	Agra	1965
11	Ādhunika Yoga Ko Maharṣi Dayānanda Kī Dārśanika Dena	Ved Prakash	Agra	1965
12	Concept of *Bhakti* in Gauḍīya Vaiṣṇavism—A Comparative and Critical Study	Anil Chandra	Calcutta	1965
13	Raghunandana—A Social Reformer (Development of Smṛti and its Relation with Aṣṭavimśati-tattva	Bani Chakravarti	Calcutta	1963
14	Sāṁkhya Theory of Evolution and its Influence on Later Works	Bhupendranath Bhattacharya	Calcutta	1965
15	The Cult of Jagannātha	Kanhu Charan Misra	Calcutta	1965
16	Nāgārjuna and Śaṅkara—A Critical and Comparative Study	Karuna Bhattacharya	Calcutta	1965
17	Indian Mother Goddess	Narendranath Bhattacharya	Calcutta	1965

18	Navyanyāye Anumiti	Sabita Misra	Calcutta	1965
19	Agnicayana-vimarśaḥ	Vinayaka Tripathi	Skt. Uni. Varanasi	1966

Subjects on which Research is being Conducted

Ph.D./D.Phil.

20	The Concept of the Absolute in the Philosophy of Śrī Caitanya	Smt. Atreyi Ghosh	Agra
21	Śrī-Śaṅkaradeva and Neo-Vaiṣṇavism in India	Bhagwan Chandra Goswami	Agra
22	Origin and Development of Sāṁkhya System	Dharmendra Dev Arya	Agra
23	The Empirical Study of Re-Incarnation	H.V. Banerji	Agra
24	A Critical and Comparative Study of the Bhāṣya of Vyāsa and Commentaries on the Patañjali-*Yoga-Sūtra*	Km. Indira Saksena	Agra
25	Philosophy of Svāmī Cakradhara	Nagendra	Agra
26	A Critical Study of Prê-Śaṅkara Advaitavāda	Km. Nilima Naroo	Agra
27	A Comparative Study of the Theories of Emancipation in Different Systems of Indian Philosophy	Pramod Kumar	Agra
28	Philosophy of Svāmī Vivekānanda	Rajendra Bahadur Shukla	Agra
29	Yoga and Mal-adjusted Personality	Raj Kumar	Agra
30	Haṭhayoga-Sādhanā Ke Svarūpa-vikāsa Men Yog-opaniṣadon Kā Yogadāna	Ramesh Chandra Kandapal	Agra
31	Philosophy of Dhvani-yoga and its Applicability in Life	Ramesh Nath Khandelwal	Agra
32	Contribution of Svāmī Vivekānanda to Modern Renaissance in Indian Philosophy and Culture	Satya Vrat Nigam	Agra
33	Guru Nānaka and Śrī Caitanya—A Comparative Study of Their Thought	Sushil Kumar Das	Agra
34	The Critique of the Philosophical Tenets of the *Sūta Saṁhitā*	Vibhuti Narayan Tripathi	Agra

35	The Conception of Salvation in Indian Philosophy	Vidya Bhusan Sharma	Agra
36	The Philosophy of Life as Depicted in Upaniṣads	Vishwa Dev Trigunayat	Agra
37	*Maṭhas* in Ancient India (As Evidenced by Inscriptions)	Smt. Saroja Srinivasan	Panjab
38	Appaya Dīkṣita, His Life and Contribution to Vedāntic Teachings	D.G. Joshi	Poona
39	Studies in the Psychology of Jaina Religion	B.C. Bhandari	Udaipur
40	Philosophical Concepts in the Alaṅkāra-śāstra	Ram Niwas	Udaipur
41	Jaina Mysticism	Shanti Jain	Udaipur
42	Pratyakṣa-Pramāṇa-vimarśaḥ	Devendra Nath Jha	Skt. Uni. Varanasi
43	Jagadupādānakāraṇa-samīkṣā	Hari Vallabh Shastri	Skt. Uni. Varanasi
44	Bhāratīya-darśaneṣu Mukti-mīmaṁsā	Kishora Das Swami	Skt. Uni. Varanasi
45	Yogastadavāntarabhedāśca	Lakshmi Prapanna Sharma	Skt. Uni. Varanasi
46	Śrīmacchaṅkarācāryāt Pūrvamadvaitavādasya Svarūpam	Murlidhar Pandey	Skt. Uni. Varanasi
47	Sūtasaṁhitāyā Dārśanika-vivecanam	Rama Kant Jha	Skt. Uni. Varanasi
48	Yoga-Sampradāyānām Svarūpa-vimarśaḥ	Ramesh Chandra Shastri	Skt. Uni. Varanasi
49	Upaniṣatsu Advaitavedāntaḥ	Saryu Prasad Upadhyaya	Skt. Uni. Varanasi
50	Śuddhādvaita-Vedānta-rasa Svarūpam	Satya Narayan Misra	Skt. Uni. Varanasi
51	Jñānarāja-praṇīta-Siddhānta-sundaram Candragolavimarśaḥ	Shiv Shankar Shukla	Skt. Uni. Varanasi
52	Āgamatattvānām Tulanatmakamadhyayanam	Surendra Pandey	Skt. Uni. Varanasi
53	Bhāratīya-darśaneṣu Ātma-viṣayakamatabhedānām Samanvaya-sambhāvanā-vimarśaḥ	Vindhyeshwar Pandey	Skt. Uni. Varanasi

XIII POSITIVE SCIENCES

Ph.D./D.Phil. (Degrees Awarded)

1	Vaidika Sāhitya Men *Āyurvaidika* Śabdāvalī Kā Adhyayana	Ranvir Singh Shastri	Agra	1964
2	Prācya-pratīcya-sūrya-grahaṇa	Shrikrishna Chandra Dwivedi	Skt. Uni. Varanasi	1966
3	Graha-gaṇita-mīmāṁsā	Murari Lal Sharma	Skt. Uni. Varanasi	1966

Subjects on which Research is being Conducted Ph.D./D. Phil.

4	Psychopathology in Indian Medicine (*Āyurveda*) with Special Reference to its Philosophical Bases	Satya Pal Gupta	Agra
5	*Āyurveda-jyotiṣam*	Radhey Shyam Misra	Skt. Uni. Varanasi

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XIV SOCIAL AND ECONOMIC INSTITUTIONS

Ph.D./D. Phil. (Degrees Awarded)

1	Social Conditions in Northern India in the 9th and 10th Centuries A.D. as Depicted in Jaina Accounts	Bhupesh Chandra	Agra	1964
2	Studies in the Law of Inter-caste Marriage in Ancient India	Krishna Gopal Goswami	Calcutta	1965
3	The Evolution of Hindu Marriage	Krishnanath Chattopadhyaya	Calcutta	1965

Subjects on which Research is being Conducted Ph.D./D. Phil.

4	Yājñavalkya-smṛti Kā Sāmājika Darśana	Girija Shankar	Agra
5	Kāśmīra-Sanskṛta-kāvyeṣu Sāmājika-vyavasthā	Brahmanand Pandey	Skt. Uni. Varanasi

6	Sanskṛte Pramukha-kāvyeṣu Nārī-carita-vimarśaḥ	Gopi Nath Tandon	Skt. Uni. Varanasi
7	Vaidika-kālādārabhya Vaivāhikī Śāstrīya-vyavasthā	Km. Rama Misra	Skt. Uni. Varanasi
8	Sanskṛta-sāhitye Viraha-varṇanam	Ram Bujh Chaturvedi	Skt. Uni. Varanasi

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XV VEDIC STUDIES

Ph.D./D. Phil. (Degrees Awarded)

1	Vaidika Sāhitya Men Śakuna	Krishna Lal Sharma	Agra	1964
2	*Atharvaveda* Men Śānti-puṣṭi Karma—Anya Vedon Kī Tulanā-sahita	Smt. Maya Malaviya	Skt. Uni. Varanasi	1966

Subjects on which Research is being Conducted Ph.D./D. Phil.

3	Indra in the *Ṛgveda*	Rajalakshmi R. Iyer	Bombay
4	The Relationship Between God and the Worshipper in the *Ṛgveda*	V.R. Bhise	Bombay
5	Vaidika-devatā-vicāra	Keshavanand Puri	Skt. Uni. Varanasi
6	Uvvaṭamahīvarācārya-kṛtaśuklayajurvedamādhyandina-saṁhitā-bhāṣyayostulanātmaka-vimarśaḥ	Vindhyeshwari Prasad Tripathi	Skt. Uni. Varanasi
7	*Ṛgvedī*-padapāṭhasya Vedāntarapada-pāṭhebhyo Tulanātadīyo Vicāraśca	Viswa Nath Dev	Skt. Uni. Varanasi

RESEARCH INSTITUTIONS
IN INDIA AND ABROAD

BOMBAY

Bombay University :

It has brought out the following publications :

(i) *Ṛgveda Maṇḍala*, English Translation by Prof. H. D. Velankar with Notes, Introduction and Indices.

(ii) The *Brahmasūtras* of Bādarāyaṇa with commentary of Śaṅkarācārya. Second edition with an Introduction, Translation into English, Notes and Appendices by Dr. S.N. Gajendragadkar

Bharatiya Vidya Bhavan

It has brought out the following publication :

(i) *Lilāvaikahā* of Kohuhala (in Prakrit). Second edition critically edited by Dr. A.N. Upadhye.

The following are in the press :

(i) *Ṛksūktaśatī* by Prof. H.D. Velankar.

(ii) *Candralekhā Saṭṭaka* of Rudradāsa by Dr. A.N. Upadhye

DENMARK

Institute of Indian Philosophy, Copenhagen University

Its aim is teaching and research. Some of its scholars have done memorable work in different branches of Indology :

(1) *An Index to the names in the Mahābhārata* by S. Sorensen, (II) *Critical Pāli Dictionary* by Diṇes Andersen, (III) *An Indian Primer of Philosophy*, English Translation of *Tarkabhāṣā* and *The Buddha and His Teachings* by Poul Tuxen, (IV) *Syntax of the Infinite Verb Forms of Pāli* by Hans Hendriksen, (V) *The Indian Kingdom according to the Dharma- and Arthaśāstras* by F. Moller-Kristensen

Works under preparation :

(1) H. Hendriksen is working on the Himachali dialects, especially that spoken in the Thanedhar (Kotghar) area.

(2) Moller-Kristensen is working on Indian religion and literature,

CZECHOSLOVAKIA

The following Institutes and Universities provide facilities for studies and research in Indological subjects noted against them :

- (1) The Oriental Institute, Czechoslovak Academy of Science, Lázeňská 4, Prāgue—Sanskrit, Pāli, Hindi, Bengali, Tamil and other Dravidian languages, History, Art, Philosophy, Religion, Urdu and History of Muslims in India.
- (ii) The Chair of Oriental Students, Faculty of Philosophy, Cardine University, Caletná 20, Prague 1—Sanskrit, Hindi, Urdu, Bengali, Tamil, History, Philosophy, Religion, Literature and Buddhism.
- (iii) The Náprstek Museum, Betlémske Náměstí, Prague—Art, Folklore, Handicrafts, *etc.*
- (iv) Orintalistický Kabinet, Slovak Academy of Sciences, Klemensova 27, Bratislava—The Indological posts are presently vacant.
- (v) The Institute of Philosophy, Czechoslovak Academy of Sciences, Přikopy, Prague 2—One research student is working on Hinduism and Buddhism.

HYDERABAD

Sanskrit Academy, Osmania University

It has published the *Ārya-Saptaśatī* by Pārvatīya Śrīviśveśvara Paṇḍita and the *Vikramorvaśīyam* with three Sanskrit commentaries.

JAPAN

A number of important Indological work have been brought out by the Japanese Indologists in recent years :

- (i) *Life of Buddha* by Kogen Mizuno.
- (ii) *Religion and Social Ethics* (Collected papers on Aśoka's policy towards religious and economic ethics of Buddhism, Jainism and Epics, and political ideas of Mahāyāna Buddhism) by Hajime Nakamura.
- (iii) *Study of the Vinaya-piṭaka* by Akira Hirakawa,
- (iv) *History of Indian Mediaeval Thoughts*, Vol. II by Ensho Kanakura.
- (v) *List of Indian Buddhist Inscriptions*, 1. *Pre-Gupta Period, Brāhmī Inscriptions*, Parts 1-2, by Masao Shizutani.
- (vi) *A Study of the Saddharmapuṇḍarīka-sūtra* by K. Kino.
- (vii) *Family Law in the Manu-smṛti* by Shigeko Tanabe.
- (viii) *Indian Fine Arts* by Akio Ueno.
- (ix) *Early Buddhism and Social Life* by Kyosei Hayashima,

(x) *A Study of Early Buddhism—Photo-type of Buddhist Saṅgha* by Akira Hirakawa,

(xi) *Hu Lan Deb Ther* (Japanese translation of Tibetan text) by Shoju Inba and Hisashi Sato.

(xii) *A History of the Formation of Original Buddhist Texts* by Egaku Nayeda.

(xiii) *The Problem of Mind or Consciousness in Buddhism—Mainly based on Pāli sources* by Kogen Mizuno, and

(xiv) *An Introductory Study, The Sāṁkhya System of Philosophy* by Esho Yamaguchi.

LUCKNOW

Akhila Bharatiya Sanskrit Parishad

The Parishad was founded, amongst others, by the late Acharya Narendra Deva, Dr. Sampurnanand and Sri K.A. Subramania Iyer in 1951.

With the object of promoting higher studies and researches in Indology, the Parishad is at present engaged in the following activities:

1. Running a library of Sanskrit and other Indological books: Of printed books, some like the original edition of Max Müller's *Ṛgveda*, Weber's *Śatapatha Brāhmaṇa*, a complete set of *Kāvyamālā* and so on, are very rare. Of the manuscripts, a little over 2000 in number are in Shāradā or Kashmiri scripts and constitute a very rare find.

2. Search and collection of Sanskrit, Pāli and Prākrit manuscripts: The Parishad has so far succeeded in collecting over 2000 manuscripts. Sixteen, out of these manuscripts, are on *Bhojapatra* or birch-bark, some are on palm-leaf and the others are on old hand-made paper. The oldest dated manuscript is of Vikrama Saṁvat 1452, corresponding to 1397 A.D. The Parishad possesses some of the very old and rare manuscripts of the various *Sāma-veda* songs. These manuscripts, which date back to the 16th and 17th centuries of the Christian era, have been obtained from Badaura, which is probably the only home of traditional *Sāma-veda* learning in Uttar Pradesh.

3. Preparation of Descriptive Catalogues of its manuscriptorlal collection: The Parishad has already brought out such a catalogue of 1304 manuscripts and is presently engaged in. preparing another one of 4000 other manuscripts.

4. Preparation of critical editions of old and rare manuscripts and their publication.

5. Guidance to scholars doing research in Sanskrit and allied subjects.

6. Publication of a Research Journal : The Parishad has **already** made arrangements for bringing out a half-yearly Research Journal entitled *Ṛtam*.

NETHERLANDS

Publication :

The *Pādatāḍitaka* of Śyāmilaka, Part 1, by G.H. Schokker, Published by Mouton, The Hague, 1966. This work is a critical edition of this *bhāṇa* of Syāmilaka, accompanied by a thorough study of the manuscript material and the lexicographical aspects of the play. Six appendices give interesting lexicographical similarities with other works.

POONA

Poona University

It has brought out the following publications :

The *Phiṭ-sūtra* of Śāntanavācārya, critically edited with Introduction, Critical Notes, Exegetical Notes and Indices by Dr. G.V. Devasthali

The following is in the press :

Kavi and Kāvya in the Atharvaveda by Dr. N.J. Shende.

Bhandarkar Oriental Research Institute

It carries on its activities through its various Departments, the most important of which are the Manuscripts, the Publication, the Research and the *Mahābhārata* Departments. The manuscripts of the Manuscripts Department are made available on loan to *bona fide* scholars for study and research. A Descriptive catelogue of these manuscripts has been under preparation and 20 out of its projected 45 volumes have been published so far. The Publication Department conducts several series of publications, such as the Bombay Sanskrit and Prakrit Series, the Government Oriental Series, the Bhandarkar Oriental Series and the Post-graduate and Research Series. It also publishes the Institute's research journal, the *Annals*. The Post-graduate and Research Department of the Institute is a recognised constituent institution of the Poona University and prepares candidates for the Doctorate degree of that University. By far the most important academic activity of the Institute has been the preparation and publication of the *Critical Edition of the Mahābhārata*. *The Critical Edition of the Harivaṁśa* is under preparation.

The Central Office of the All-India Oriental Conference is located at the Bhandarkar Institute.

Publications :

The other recent publications of the Institute are :

(i) *Kāvyaprakāśa* of Mammaṭa, edited by Zalakikar,
(ii) *Vyākaraṇa-Mahābhāṣya* of Patañjali, Vol. II,
(iii) *Yayāti-caritam*, edited by Prof. C.R. Devadhar,
(iv) *Paribhāṣā-Saṅgraha* by Prof. K.V. Abhyankar.

Work under preparatlon :

Prof. P.V. Bapat is working on Translation into English of a Chinese version (belonging to about 489 A.D.) of *Vinaya* commentary in Pāli.

SAGAR

Saugar University

The Department of Ancient Indian History, Culture and Archaeology, University of Saugar, has resumed archaeological excavations at Tripuri, the well-known site near Jabalpur. The previous work at the site has shed some light on the importance of Tripuri, which was the capital town under the rule of the Kalacuri dynasty (*c.* 920-1200 A.D.) of Ḍāhala.

The main purpose of the current excavation work is two-fold :

Firstly, it is aimed at obtaining necessary evidence regarding the history of this region between the 4th century A.D. and the 9th century A.D. Secondly, it is desirable to ascertain the nature and extent of habitation in this part of the country prior to the 3rd century B.C.

The current season's excavation brought to light the remains of burnt brick structures. Mention may be made of a rectangular room of brick measuring 2·25x 1·75 meters. The size of the bricks used in the structure is 42×26×7 cms. Most of the structures of the historical period at Tripuri were made of bricks. Stone was used sparingly.

Several antiquities recovered so far include various objects of metals, stone, terracotta and glass. Two terracotta sealings deserve special mention. One of these is a circular one with the figure of a lion in the upper half. This lion figure with upraised tail, flanked by *Śrīvatsa* and conch symbols, resembles its proto-type occurring on the sealings known from Basārh (ancient Vaiśālī) in Bihar and the coins of Rāmagupta discovered at Eraṇ and Vidiśā.

The present sealing bears a Brāhmī inscription of about 300 A.D. indicating that it belonged to some official of the Tripuri *viṣaya.*

The second clay sealing bears a border Brāhmī inscription assignable to the 2nd-3rd century A.D. Among the other finds mention may be made of a miniature terracotta seated bull, resembling the bull figure on the Aśokan capital and several cast and die-struck ancient copper coins.

REVIEWS

ṚGVEDA AND THE INDUS VALLEY CIVILIZATION By Buddha Prakash. V.V.R., Hoshiarpur. 1966. Pp. XLVI+179 and 17 Plates. Rs. 30.

Buddha Prakash has done well in advocating the view, already propounded by some, that 'the Aryans were the original inhabitants of the Land of Seven Rivers' (p. xlv) and that the Indus Valley Civilization, as revealed by archaeological remains, evidently represents the culture, some aspects of which are found depicted in the *Ṛgveda* of the Aryans. His logic is sound and cannot lightly be set aside. 'Admittedly,' says he, 'the Vedas are the earliest literary composition of the *Saptasindhu* region and the Indus Valley cities constitute the earliest developed civilization of this region' (p. xlii). In this context, it may be borne in mind that the *Ṛgveda* is not the composition of one single author, but is a collection of hymns originally composed by different authors—sages and seers who had existed long previously. This will meet the objection of those who believe that archaeologically the Indus Valley Civilization represents phases that are much older than the supposed period of the *Ṛgveda*.

In support of his thesis, Buddha Prakash cites illustrations from certain figurines, on seals or in terracottas, unearthed from various sites of the Indus Valley Civilization and demonstrates how they can be identified with certain deities described in Vedic texts, with their characteristic features and peculiar emblems. In so doing, he has even improved upon the explanations already offered, as, for instance, in the case of the three-headed god whom many have taken as Paśupati of the Vedas, whereas, according to our author, he is Viśvarūpa Tvāṣṭra (pp. 20-32).

One would readily agree with our author when he says : 'An archaeological approach to literature and literary approach to archaeology is likely to fill many blanks in Indian cultural history' (p. xlvi). Working along these lines, he has successfully explained the symbology lying behind the representations of certain animals, plants, the Pīpal tree, the numbers three, five and seven of figures, *etc.*, and has come rightly to the conclusion that "there is a fundamental unity in the religious outlook and philosophical conception of the Indus Valley Culture and the *Ṛgveda*" (p.51).

What one misses in this otherwise eminently readable book is the inclusion of appropriate maps and charts as also of coloured plates of certain antiquities. The black-and-white plates, of which there are as many as seventeen, are rather of poor quality and hardly do justice to the contents of the book.

B. Ch. Chhabra

LIGHT ON EARLY INDIAN SOCIETY AND ECONOMY By Ram Sharan Sharma. Manaktalas, Bombay. 1966. Pp. 168. Rs. 22.50.

This is a collection of the essays and articles of the author on some aspects of the social and economic history of India up to 1200 A.D. Most of them have already been published in journals and other volumes, but the author has rearranged them to suit the present publication. The first essay relates to the historiography of the ancient Indian social order. It is illustrative rather than exhaustive and aims at bringing out the salient trends in the appraisal of Indian social history. It would be admitted that this branch of history is in its infancy, revealing either a tendency of idolization of the ancient order or that of denouncing it as rigid and retrogressive. The trouble is that scholastic and theoretical treatises written from particular points of view are made the basis of sweeping generalizations and the operational side of the institutional mechanism is ignored. With the publication of more literary, epigraphic and archaeological materials we might be in a better position to take stock of social developments.

In chapter II the author lists the traces of promiscuity in ancient Indian society and in chapters III and IV he studies the bracketing of women with property and the Śūdras in ancient texts. In early times property and women usually went together and even Plato stands for the communism of property and women among the ruling classes in his *Republic*. But in ancient India, sometimes, for instance, in Manu and Varāhamihira, women were also considered venerable.

Chapter V is a review of D.R. Chanana's *Slavery in Ancient India* and chapter VI deals with caste and marriage in Ancient India (600 B.C.-500 A.D.). In the latter the author studies the bearing of caste-rules on marriage-types and shows that marriage ceremonies and standards were determined on caste basis. He has shown that the development of *dharmya* or approved types of marriages were accompanied by a dinimution of the status and rights of woman. The subject of marriage has been discussed in detail from the historical point of view by Ludwig Sternbach in his *Juridical Studies in Ancient Indian Law*, Vol. I (Delhi 1965), pp. 347-423. He has traced the development of marriage from marriage by capture (*rākṣasa-vivāha, paiśāca-vivāha)* to marriage by purchase (*asura-vivāha*) and the marriage by sham purchase (*ārṣa-vivāha*), further to marriage based on the choice of a husband by the father of the girl independently of her consent (*brāhma-vivāha*, *daiva-vivāha*, *prājāpatya-vivāha*) and lastly to marriage by free consent of the bride and the bride-groom (*gandharva-vivāha* and ordinary *svayaṁvara*). Later on, with a flair for theoretical formulation, the author of Brāhmanical legal treatises established rigid correlations between castes and marriage-types, but in practice there must be many violations of them.

The question of caste in ancient India is a thorny one. Whereas legal texts give the impression of a rigid *varṇa*-structure, other works reveal a functional approach. In the *Mahābhārata* there are two egalitarian conceptions : originally all the people were Brāhmaṇas (XII, 188, 10), and, in the beginning, every child is a Śūdra (III, 180, 35); and it is only later action which determines his station in society. Instances are not lacking of frequent changes in professions, callings and castes in the ancient society. Hence, it is clear that orthodox legal texts give only a schematized picture of the social set-up, which does not always reflect the actual conditions.

Chapter VII entitled 'Stages in Ancient Indian Economy', is a survey of economic development in ancient India from 2600 B.C. to 500 A.D. In it the author has shown that the Harappans were advanced in industry and trade, but carried on cultivation by means of celt rather than the plough or hoe. We have no clear evidence on this point ; rather the granaries at Harappa show that the villages produced surplus grain to feed the cities. In any case, agriculture must have been fairly developed at that time. He also thinks that the Aryans destroyed the Harappan civilization—a view which is very controversial. Then, he traces the growth of private possession of land in the period 1000-600 B. C., development of agriculture, industry, trade and urban life mostly on individualist lines from 600 to 322 B.C., the advent of the era of royal control and etatisme from 322 to 200 B.C., the relapse to laissez-faire and the growth of money-economy from 200 B.C. to 200 A. D. and the feudal beginnings from 200 to 500 A.D. While dealing with the last item, he states that "Yājñavalkya introduces three stages, namely, *mahīpati* (king), *kṣetrasvāmin* (landowner) and *kṛṣaka* (cultivator) in the organization of land economy," (p. 83), quoting *Yājñavalkyasmṛti* II, 157-158 in support of his view. The verses in question are as follows :

Na niṣedho'lpabādhastu setuḥ kalyāṇakārakaḥ
Parabhūmim harankūpaḥ svalpakṣetro bahūdakaḥ 156
Svāmine Yo'nivedyaiva kṣetre setum pravartayet
Utpanne svāmino bhogastadabhāve mahīpateḥ 157
Phālāhatamapi kṣetram na kuryādyo na kārayet
Sa pradāpyaḥ kṛṣṭaphalam kṣetramanyena kārayet 158

The first verse lays down that if a person were to construct a dyke (*setu*) in the land of another, it should not be forbidden, for it leads to good; the second verse adds that in such a case the consent of the owner of the field or, where there is no owner that of the king, is necessary, where no such consent has been obtained for the construction of the dyke, the outcome or proceeds of the same will go to that owner or the king as the case may be. In these verses the question is of constructing dyke in the land of either the owner or the king by a third person who may be a neighbour or a fellow peasant. Besides this, the owner and the king are not treated as inferior or superior but belonging to one category for purposes of obtaining consent to construct dyke. Thus, they do not bear out the heirarchy of *mahīpati*, *kṣetrasvāmin* and *kṛṣaka*. The third verse refers to a different subject. It says that even when a person, who has undertaken to cultivate a fleld, breaks it with the *phālā* (ploughshare or digging instrument), but does not do any further thing about it nor gets it done through another man, he is entitled to the fruit of his labour, though the field can be cultivated through another person. Here the idea simply is that the owner of a field can get it cultivated by another person, but the latter is free to leave it, even after he has broken it with the share and even in that case, has the right to recover the fruit of his labour. This shows that the said cultivator is a free agent rather than a serf tied to the land. It is also clear that the relation of the employer and the employee in this case is contractual rather than obligatory. The fact that a land-owner employs a worker to do his work does not bear out a feudal structure. At any rate, the heirarchy of *mahīpati*, *kṣetrasvāmin* and *kṛṣaka* is not laid down in this verse. As a matter of fact, as D.C. Sircar has shown, feudal tenure did not obtain in ancient India in the period under consideration; what existed was the landlord-system in some cases which is different from a feudal set-up (*Land System and Feudalism in Ancient India*, Calcutta 1966, pp. 57-62).

In chapter VIII the author discusses the progress of irrigation in northern India from 200 B.C. to 200 A.D. and refers to ample epigraphic and archaeological material. Chapter IX is a review of S.K. Maity's *Economic Life in Northern India in the Gupta Period*. He considers that *uparikara* was that charge on land which the *uparika* collected, but it is better to treat it as extra-cess, as Maity has done. As for *kulyavāpa*, it may be equated with the modern *killa* of northern India. In chapter X he has studied land-grants and their bearing on economic history and in some respects goes over the ground already covered in chapter VII. Chapter XI is a study of usury in early mediaeval India (*c.* 400-1200 A.D.). Ludwig Sternbach has also studied this subject in his *Juridical Studies in Ancient Indian Law*, pp. 509-530 and showed that the law of usury and interest kept pace with changing economic conditions. At first, orthodox opinion did not favour this profession and denied it to higher classes, but later they were permitted to adopt it. Sharma thinks that the increase in the rate of interest in the post-Gupta period was the result of the comparative absence of coin and decline in trade. But this development may also be attributed to the demand of more money consequent on the advance in industrial and commercial enterprises. There is nothing to show that arts, crafts, industry and trade suffered a general decline in that age.

In chapter XII the author points out the gaps in the socio-economic history of northern India from 500 A.D. to 1200 A.D. and discusses the question of making a demarcation between ancient and mediaeval periods. This periodisation is mostly subjective, since economic trends do not always correspond to dynastic changes and military vicissitudes. It is better to discuss the succession of periods in terms of their broad tendencies than to lump them in the arbitrary grouping of ancient and medieval.

In the end, the reviewer expresses his satisfaction at the appearance of this collection of Sharma's stimulating papers. He is sure that it will inspire and further the study of the important but obscure socio-economic history of India. The printing and get up are excellent.

Buddha Prakash

TRADITION AND MODERNITY IN INDIA, Ed. by A.B. Shah and C.R.M. Rao. Manaktalas, Bombay. 1965. Pp. 186.

In November 1961 the Indian Committee for Cultural Freedom and the Asian Office of the Congress for Cultural Freedom organized a seminar to discuss the question of tradition and modernity in India. In it R.L. Nigam and Yogendra Singh presented two discussion papers entitled 'Science and Indian Culture' and 'Traditional Culture Pattern of India and Industrial Change' and V.K.R.V. Rao produced a background paper on 'Some Problems Confronting Traditional Societies in the Process of Development'. Then the twenty participants in the seminar took part in the discussion on these papers. The papers alongwith the discussions are published in the form of the book under review.

R.L. Nigam holds that traditional Indian values are antithetical to modern standpoints and as such should be discarded. In his view "modern thought and values are higher than the traditional values of Indian culture, not simply because they are modern, but because they are in consonance with reason and the dignity of man" (P. 29). He adds that in Indian culture "there is room neither for dignity nor for freedom of man," and "any conscious social change is neither possible nor desirable" (p. 31). Enumerating the values, for which he condemns Indian culture, he observes that the heavy reliance on the supernatural, the insistence on faith, intuition and mystic experience, the belief in God, the doctrine of *Karma*, rebirth and transmigration of soul and the theory of the four *varṇas* are snags and drags of cultural progress in India. In place of these values he urges the cultivation of "the secular values of freedom, rationality, human dignity and creativity" (p. 39) as the hall-marks of modernity.

Yogendra Singh, using high-sounding abstruse expressions, finds fault with Indian culture on other counts. For instance, he says that in the "traditional Hindu society there was little scope for social circulation of elites as Pareto would call it" (p. 47). However, he agrees that the existing Indian culture pattern has no rigid stability about it and "allows scope for progressive synthesis which goes in favour of industrial change" (p. 59).

V.K.R.V. Rao, in his very learned and thought-provoking paper, the best in this collection, discusses the socio-cultural aspect of the problem of development which means the transition from the pre-industrial to the industrial economy, requiring "an increase in investment, orientation of the pattern of investment towards industrialisation and economic growth, change in the occupational pattern in the direction of industry, increase in urbanisation, creation of an industrial psychology on the part of the people, including discipline, desire for a higher standard of living, increase in saving habit, development of a rational and scientific approach to production, the linking up of more income with more work, emergence of a cadre of technicians, managers and entrepreneurs, and a government that is actively interested in economic growth and takes concrete measures in the fulfilment of this interest" (p. 77). But the price for this modernity will be declining spirituality and increasing inequality—"a price that, if paid, can only be at our peril and at the cost of those elements in our traditional society that are of permanent value and partake of the order of our eternal verities" (p. 89). Another danger is that in the craze for modernity a large number of persons sidetrack its basic features, that is, technology, rationality and science and their application to maximize production and improve the life of the masses and cling to the alien ways of life, for example, dressing in European style,dining in hotels and consuming Western drinks and dishes, speaking Western language, enjoying jazz, *etc.*, as the hall-marks of modernization. But, as Dr. Rao aptly says, "the Western way of life can sweep away and destroy the traditional way of life in this country without necessarily introducing the technology and rationality associated with modernity" (p. 141). In fact, we often ignore the basic demands of modernity and cleave to its superficial accessories, with the result that we miss its real import and side by side give up our traditional values and thus float in a vacuum.

Among the participants in the discussion, Prabhakar Padhye characterizes the policy of prohibition and prevention of prostitution and limitation of wants as the signs of traditionalism which have to be done away with (p. 138), V.K.N. Menon thinks that "on the whole there is very little in our tradition that we can make use of" (p. 136), Frank Thakurdas is afraid of the revival of ancient Hindu values and ideals as the antithesis of a secular state (p. 158), Gyan Chand pleads for a synthesis of tradition and modernity (p. 155), C.D. Deshmukh thinks that "it would be wise as well as rational to recognize the importance of religious values in human life" (p. 102) and V.K.R.V. Rao shares the feeling that "the tradition of Hinduism is so vast and so rich that it has some answer for every essential human problem" (p. 142). Thus different views are expressed about the use of traditional Indian values in the modern set-up, some condemning, others commending them.

While considering the question of tradition and modernity in India, four aspects of it have to be understood : (1) Is it possible to break loose of tradition completely ? (2) What are the traditional values of India ? (3) Are they adjustable to modernity ? (4) What changes, strains and tensions they have to undergo in the process of modernization ?

As regards the first aspect, we may do well to recall the line of the Latin poet Horace, *naturam expellas furca, tamen usque recurret* (you may throw nature out with a pitchfork, but she will keep coming back), showing that it is impossible to eradicate tradition in toto. Had this been possible, people would have succeeded in rooting out the heritage of history and been free from the prejudices and complexes that it contains. But history and tradition are vital parts of our being and condition our thought and action through the working of the subconscious mechanism of the psyche. Those who think that history and tradition can be admitted or driven out at will are wrong; equally erroneous are those who hold that man has only reason and no emotion or appetite. Thus, Indian tradition cannot be ignored in any programme of modernisation.

As regards the traditional value of India, they have been grossly misinterpreted and misrepresented as spiritual, otherworldly and metaphysical. In fact, the Indian view of the scheme of being is that of an organic system, an ordered whole and a harmonious pattern. According to it, unity evolves into multiplicity in a methodical and harmonious way. This process is known as *māyā* which is derived from the root *mā*, meaning 'to make' and is etymologically and semantically akin to material (T. Burrow, JRAS, 1960, p. 65). It denotes the creative power of being by which it develops into varied forms and phenomena (J. Gonda, *Change and Continuity in Indian Religion*, p. 168). Its aspect of multiplicity is known as *mithyā*, its dynamism is called *kṣaṇikatva* and its relativism is termed as *śūnya*. All these terms refer to various aspects of the scheme of being and do not connote unreality. In course of evolution, being assumes the form of mind, life and matter, whose interactions shape the multitudinous variety of the universe. Hence there is no opposition between mind and matter; rather there is a harmonious connection between them. The assimilation of harmony and release from discordance is *mokṣa* or *nirvāṇa*. Thus, Indian thought is realist, positivist and materialist, and its current interpretations are incorrect.

It will be observed that the realism and rationalism of Indian thought is in consonance with the spirit of science and the dictates of modernism.

In fact, it has enabled the Indian people to keep abreast of the changes of times from ages immemorial. In the last century R.C. Dutt justified reform by emphasising that caste never divided and disunited the Aryan people and that among them the position of woman was very high (*A History of Civilization in Ancient India* (Calcutta 1889–90 Vol. I pp. 240, 256–7). In 1891 R.G. Bhandarkar justified the Age of Consent Bill by citing Sanskrit texts to establish that a girl should be married only after she has attained the age of puberty (*Collected Works*, Vol. II, pp. 538–83). Four years later, he showed that in ancient times girls were married after the attainment of maturity, widow marriage was in vogue and interdining among castes was not prohibited (*Ibid.*, II, pp. 522–23). In the present century B.K. Sarkar, in his "*Varṇāśrama Dharma* and Race Fusion in Ancient India" (*Modern Review*, 1917, pp. 211–66), R.P. Chanda in his "Intercaste Marriage in Buddhist India" (*Modern Review*, 1919, pp. 595 ff.), D.R. Bhandarkar in his "Foreign Elements in the Hindu Population" (*Indian Antiquary*, 1911, pp. 766) and G.S. Ghurye in his *Caste and Class in India* (Bombay 1950) have emphasized the resilient and assimilative character of the Indian social system which enables it to adapt itself to modern conditions in a very smooth way. Thus, it cannot be doubted that the Indian cultural set-up has an amazing capacity of adjustment with the trends of modernization. In fact, the Indian way of life is instinct with that toleration, diversity and adaptability which foster the secular, egalitarian and broad outlook that constitutes modernity. By inculcating faith in these values it injects a moral purpose in the present drive for modernization and rescues it from the eddies of power-mania, deceipt and cunning, dash and grab and scramble and stampede. The tendencies of industrialism, democracy and science are apt to lead to exploitation, opportunism and faithlessness if they are not tempered with the forces of humanism, tolerance and moral intensity. Rightly, therefore, Jawaharlal Nehru has stated that "let us pursue our path to industrial progress with all our strength and vigour and, at the same time, remember that material riches without toleration and compassion and wisdom may well turn to dust and ashes" (*India To-day and Tomorrow*).

To synthesize tradition and modernity is the safest course to be followed by the Indians to-day.

Buddha Prakash

EARLY INDIAN ECONOMICS: STUDIES IN THE ECONOMIC LIEE OF NORTHERN AND WESTERN INDIA, 200 B.C. TO A.D. 300 By G.L. Adhya. Asia Publishing House. 1966. Pp. 219. Rs. 24.

This work represents the Ph. D. thesis of the author submitted in the University of London in 1962. In it he has studied the economic condition of northern and western India during the period of the invasion and rule of the Bactrians, Parthians, Scythians and Kuṣāṇas which knit up the economy of India with the outside world. These people, so to say, 'abolished the Hindu Kush' from the domain of industry and trade and helped in the creation of a truely international economy in the context of those times. The empires of China, Parthia, Rome, Abyssinia and India cultivated close relationships in the spheres of commerce and culture and also influenced the histories of each other to some extent. The empire of the Kuṣāṇas extending from Chorasmia to the Narmadā and from Herat to eastern India was the matrix of the growth of international economic development. The discovery of Chinese lacquerware, Indian ivories and Roman artifacts at one place in Begram and the vogue of Sino-Kharoṣṭhī coins in the states of the Tarim basin like Khotan are symbols of the advance of international economy.

The author has divided his work into five chapters entitled Introduction, Land, Industry, Trade and Conclusion. In the first chapter, he has discussed the sources of information and given a resumè of political events. He has rightly shown that the Indo-Greeks were the first to introduce die-struck coins with portraits in India which presuppose singular economic development. The Kuṣāṇas adopted Roman coin-types which shows how great and close was the impact of Roman trade on the economy of India at that time. In the second chapter, he has dwelt upon the agrarian system of those times. He correctly states that private ownership of land was the norm, but he erroneously adds that "it was never an absolute right" and "the state had always the last say in this matter." In this connection he cites the *Milindapañho* and the *Manusmṛti* to support his point. The relevant passage of the *Milindapañho* (VI, 19) has been rendered by Rhys Davids as follows (Vol. II p. 266) : "And he becomes the lord of every sea-port, and treasure-mine, and town and custom-house, giving instruction as to the fate of every foreigner and criminal." It will be clearly seen that it does not refer to land at all. The verse of the *Manusmṛti* (VIII, 39) under reference reads as follows :

Nidhīnām tu purāṇānām dhātūnāmeva ca kṣitau
Ardhabhāgrakṣaṇādrājā bhūmeradhipatir hi saḥ

It means that the king is called the lord of the land, because he has a right to retain one half of the treasure-troves and mineral deposits of the land. It does not relate to the super-proprietary interest of the king in the land under the ownership of the peasants. It is unfortunate that Dr. Adhya has missed the import of this passage and cited it to substantiate his view that the king was the super-owner of the land. In fact, according to the traditional theory, the king derives his share of the produce as remuneration for the protection that he accords to the people rather than as his right as a super-proprietor of the land. In the period in question economic development had such an individualistic orientation that no deviation from this rule was feasible as a principle.

Adhya makes another astounding statement that "from the Maurya period onwards cultivation was mostly done by those people of low social status who were not the full owners of their land" (p. 44). Buddhist literature shows that Brāhmaṇas and Kṣatriyas took to agriculture (*Jātaka*, IV, 38, 146, 305, VI 348, 421). The Brāhmaṇa Kāsi Bhāradvāja employed servants and himself worked on his fields (*Suttanipāta*, 1, 4). A Gṛhapati Parāśāra earned the title of *kisiparāsara* (pundit of agriculture) on account of his proficiency in his craft (J. C. Jain, *Life in Ancient India as Depicted in the Jaina Canons*, p. 143). In the *Rāmāyaṇa* (1, 66, 13-14) king Janaka is said to have ploughed the land himself. According to the *Vṛddha Hārīta* (II, 172), agriculture was the common profession of all the castes (*kṛṣistu sarvavarṇānām sāmānyo dharma ucyate*) ; the said text adds that Brāhmaṇas could also take up this profession (II, 162 : *Brāhmaṇastu kṛṣim kurvan vāhayedicchayā dharām*). Even the *Ṛṣis* grew their own food in their *āśramas* (*Raghuvaṁśa* 1, 52; V, 9). Of course, some writers, like Manu, prohibited the Brāhmaṇas from undertaking agriculture, but others permitted them to do so and their views cannot be ignored. Up till now there is a common saying that agriculture is the best profession, trade is of medium quality, service is tedious and begging is reprehensible.

In the third chapter Adhya has collected interesting data regarding the working of metals, jewels and the manufacture of textiles, glass objects, *etc.*, and has also written on the organisational aspect of industry. He has shown how artisans and craftsmen were organised in guilds, but he overshoots the mark when he states that the society discouraged all kinds of industrial pursuits, especially by people of higher castes. Some law-givers may have disparaged arts and crafts, but in practice they attracted high class people in urban areas. Training in sixty-four arts was a desideratum for a man of taste and fashion called *nāgarika*. Guildsmen commanded high status and prestige in royal courts and ceremonies. People deposited their moneys with them and entrusted them with the management of public utilities and charities. A late inscription from Mandasor shows that members of a guild of silk weavers followed different professions and enjoyed considerable respect in society. Hence, it is risky to form an estimate of economic conditions merely on the basis of one-sided statements contained in scholastic works written from particular points of view. It is always necessary to study the working of institutions with reference to materials reflecting their operational aspect.

The next chapter on trade is comprehensive and factual and gives a picture of brisk economic activity about the commencement of the Christian era. Yet at some places the references are wrong. For example, the author cites an article of B.N. Mukerji on 'Kuṣāṇa coins in Abyssinia' published in *Indian Historical Quarterly*, Vol. XXXVI (1960). But no such article was ever published in the said issue of this journal. Rather B. N. Mukerji's article entitled "International value of Kuṣāṇa coins in

Relation to Roman currency' is published in "*Proceedings of the International Congress of Numismatists,*" Rome (1961), p. 475.

Such wrong references detract from the quality and standard of a research work like the present one.

At the end, the author has given three appendices on Kuṣāṇa Gold Coins, Exchange of Coins at Barygaza and Metallurgy in the *Arthaśāstra* where one finds quite useful materials. The bibliography and the index are also there. Printing and get-up are excellent.

On the whole the book is quite useful and readable.

Buddha Prakash

BHĀṢĀ AURA BḤĀṢIKĪ (*IN HINDI*) By Devi Shankar Dwivedi. Lakshmi Narayan Agrawala, Agra. 1964. Pp. 188. Rs. 5.

I. Introductory

The jumping demands of the Age for up-to-date technique in the study of the newly arisen structural linguistics have naturally extended to the Hindi world, and this book is an adventurous attempt to meet these demands. The book is definitely an adventure, in view of the absence of recognized technical terms in linguistics in the Hindi language. And, particularly, the terms of structural linguistics are so fluid in character that, in many cases, it is difficult to secure universally recognized definitions thereof so that to render them into a different language involves an unusually great effort. Such terms, therefore, as all trained terminologists will agree, can be safely handled only on a committee basis, especially, when the number of such terms is increasing from week to week. On the other hand, the question naturally arises, should the eager Hindi-knowing public be deprived even of the working knowledge of linguistics, even if finalized terms in Hindi are not available? And what is even more important, the active co-operation of Hindi-knowing public in the field of linguistics is impossible unless a sound grounding in linguistics is imparted to them in Hindi. It is in the best interest of the subject, therefore, that the author has undertaken the enterprise to write such a book.

II. Presentation of the subject

The book is an energetic and successful presentation of the essentials of linguistics, *viz.*, phonemics and morphology. Often written in eloquent Hindi—cf., on page 5, 'People's glances meet, but are also evaded', 'Loga āñkhen milāte haiṅ, āñkhen curāte haiṅ,' etc., the style sometimes rises to a vivid and picturesque scale, cf. 'Sounds are produced by striking fists on the table, by dashing chains or by clapping hands,' 'muṭṭhī ko meza para paṭaka kara, kuṇḍī khaṭakhaṭākara yā tālī bajākara dhvaniyān utpanna karata hai', so that the reader begins to entertain a charm for the subject. The author evinces a notable command, both of literary and dialectical Hindi, cf., the entertaining chapter on 'the evolution of language in the family', pp. 175-8. The presentation, besides excellent expression, is characterized by a wide outlook. Thus, the author, on p. 119, describes the benefits to be derived from Linguistics by actors in the theatre and the cinema. On p. 116 he tells us how language is a mirror of history so that a linguistic outlook is sometimes the only clue available to the history of a people.

III. Limitations of Convention

While language has been universally recognized as being a system of conventional signs, the author has ably demonstrated on p. 15 that this conventionalism in language should, by no means, lead us to suppose that an individual is free to use any word at any time for anything or idea. The convention is a tacit understanding coming down from generations so that the individual has little part to play therein.

IV. Essentials of the Phoneme

The author, on p. 50, has very ably expounded the rock-bottom basis of structural Linguistics, *viz.*, the Phoneme, expounding the phenomena of contrast by minimal pairs most frequently, but also by mere phonetic differentiation, when in rare cases, such minimal pairs are unavailable.

Although his description of the vowel on p. 25 is based only on the articulatory level, it will be useful if in a subsequent edition he extends to the auditory level as well, for it is now acknowledged that the characteristic feature of a vowel is recognized more from resonance than from non-obstruction of the breath-passage or the absence of friction. Though it is understandable that the author does not want to trespass upon territory of 'audition' when he is specifically discussing 'articulatory phonetics' and decides, therefore, to restrict his observations to 'articulation' strictly, the auditory statement could probably be made in a footnote without disturbing the cleanly demarcated arrangement.

V. The various aspects of the Morpheme

That the author is a thinker is eminently demonstrated by his profound treatment of the morpheme on p. 62, there he tells us that the morpheme, though a meaningful unit, is not exclusively bound to meaning, but also to form. Moreover, the morpheme has a constant as well as a varying aspect. It is clear from his exposition that he has profoundly digested this difficult aspect of structural Linguistics.

VI. Preliminaries in syntax

Syntax in structural Linguistics is still in a fluid stage. It is in the making yet, no overall principles of universal applications have yet been discovered. Nevertheless, our author has begun well by speaking of syntax as a study, 'of interconnection between words' (p. 74), and he has happily envisaged the very problem of syntax by stating that 'in a constitute all minimum elements are not connected with one another evenly' (p. 74), cf., the world's topmost English Dictionary, *Webster*, which defines Syntax as 'the expression of predicative, qualifying and other word relations, according to established usage in the language under study.'

The author's laudable effort to explain the syntax of the Hindi utterance 've kala Indore gae', they went to Indore yesterday, (p. 75) describes analytically the relations of various parts of the sentence to each other ; thus 'Indore gae' is one associate, another associate is 'kala'.

While this analytical attempt is worthy of appreciation, our progressive aspirants would wish that this mechanical analysis may be supplemented by describing the controlling principles which create various associations in the sentence. It has been felt in this connection that one of the basic controlling principles of Syntax is word-order. For instance, in the utterance 've kala Indore gae', the 'peaks' of direction are 've' (they) and 'gae' (went). If sometimes an inversion of subject-verb direction occurs, it serves as a 'driving force' for bringing out an emphasis, cf., a sentence used by the author himself on p. 176 last para—'Isa dṛṣṭi se rocakatā kī sahaja upalabdhi ho saktī hai parivāra ke bhāṣā vikāsa men'—'From this point of view, interest can be easily noticed in the evolution of language in a family.' The author, by not placing the verb at the end of the sentence, has transferred the adverbial adjunct 'in the evolution of language in a family' to the end of the utterance, making it the second 'peak' of the direction of the utterance. Why ? Because the author wanted to emphasize the importance of this item, which, in fact, turns out to be the subject-matter of the whole chapter. Cf., in this connection, aa interesting paper on 'Word-order and Intonation' in 'In Honour of Daniel Jones', 1964, page 261. Besides Word-order, there are other controlling principles like 'Impersonal phraseology', *e.g.*, for 'I get fever', Hindi has 'mujhe bukhāra ātā hai' which literally means—so far as I am concerned, fever comes', that is, fever has been detached from the person getting it. Similar syntax occurs in Tamil and Russian, cf., Tamil 'enakku talai valikkiradu', 'to me head aches',— Russian 'mne galavā bolet'. Other controlling Principles in Hindi are post-positions like *me, ko, etc.,* cf., *A Basic Grammar of Hindi*, New Delhi, 1958, para 97.

VII. Language and Communication

While the author, on p. 15, speaks of language as a medium of human communication, it is a pleasure to note that on p. 164 he has also pointed out language as being an instrument of thinking. For otherwise even some of the leading text-books on Linguistics speak of language only as a means of communication. But is communication the primary function of language ? It is undeniable that one of the topmost functions of language is to communicate, but a little reflection will show that to assign priority to communication would be to put the cart before the horse, cf., the well-known pronouncement of the *Pāṇinīya Śikṣā* '*Ātmā* with *buddhi* perceives things and sets the mind to an intention of speaking: the mind (then) gives impetus to the fire within the body, and the latter drives the breath out" (Manomohan Ghosh, *Pāṇinīya Śikṣa*, Calcutta, 1938, p. 54).

VIII. Language and Speech

Like almost all the behavioural Linguists, our author also tends to ignore and blur one of the most important categories in modern Linguistics, *viz.*, the opposition of language and speech. While the author has defined language on p. 11 as 'that systematization of arbitrary sound-symbols through the medium of which human groups communicate with one another', he does not mention the fact that language is a crystallization of speech, being a selection from living spoken language', the imitation of recurrent speech sound as picked up by the child. On p. 7 the author speaks of 'bhāṣā composed of the various speech sounds like *ka, kha, ga, gha*. This indication has confused the concept of language. This item, mentioned on p. 7, is not language, but speech. It is also unfortunate that there is not even an entry of the term 'speech' in the list of the author's technical terms : cf., A.C. Gimson, who defines language as a 'system of conventional signs' (*An Introduction to the Pronunciation of English*, p. 3) and speech as the imitation of recurrent speech sounds', p. 1. The greatest linguistic problem of the day is the dissociation of language from speech, redundancy being a characteristic feature of the latter. On p. 167 he again tries to approach the category of speech by referring to *Kathana*, but his lists do not give even this *Kathana*.

No harm will be done if even a behaviouristic approach to language analysis maintains a distinction between language and speech.

IX. Grammar and Morphology

On pages 17 and 64, morphology has been taken as part of grammar. This view is shared by a number of linguists like Hockett (cf., *Course in Modern Linguistics*, p. 137). However, it would not have been out of place to enumerate other views also including an older one which considers morphology and grammar to be entirely different disciplines from each other and according to which Chinese has no grammar, but it has morphology. For Grammar proper, K.L. Pike has recently used the term Tagmemics as against morphemics (cf., K.L. Pike, "Dimensions of Grammatical Construction", *Language*, July–Sept. 1962, p. 237).

X. Notable Lacunae

The absence of a subject-index and of bibliography will seriously affect the utility of the book as a text-book in Linguistics.

XI. Hindi Terms in Linguistics

It will be irrelevant to discuss the Hindi terms used by the author in view of the situation already explained in the 'Introductory'. But parhaps the reader will expect a few observations thereon. If so, it may be pointed out in the first instance that international terms like 'phoneme' and 'morpheme' being widely used all over the world, should preferably not be translated into Hindi. But for educative value, a Hindi equivalent for these terms may be added within brackets. Moreover, the Hindi term used should correspond to the back-ground of the user. For instance, the use of 'Svanim' for phoneme may be objected to on the ground that the author himself on pages 19 and 54 has explained 'svanim' in terms of *dhvani*. So in this case, a term constructed from *dhvani* would have been more appropriate. Moreover, the reader must be given at least some idea as to how a term like 'marshim' has been used for morpheme. The word morpheme is based on Greek morphe, form. A parallel concept *rūpa*-was already existing in our grammatical tradition so that a term based on *rūpa*-would have been more acceptable.

XII. Conslusion

The above lines, it may be presumed, may give us the following points :

1. This book is a solid contribution to Hindi literature being the first work of its kind in Hindi on structural Linguistics.
2. It has opened a vast field into the sphere of linguistic reality through the medium of Hindi.
3. Being the work of a thinker, its careful study is likely to inculcate in the reader the tendency to a reflective outlook on linguistic categories.
4. It will, it is hoped, evoke a co-operative response from Hindi-knowing people in the field of Indian Linguistics.

Siddheshwar Verma

GOKHALE—A POLITICAL BIOGRAPHY By D. B. Mathur. Manaktalas, Bombay. 1966. Pp. 1-487. Rs. 36.

Gopal Krishna Gokhale has been a favourite subject of study with historians in recent years. Several outstanding books on the subject have appeared from the pens of Indian and foreign scholars. Some writers have adopted a rather sentimental approach to the achievement of Gokhale and, consequently, have presented overdrawn pictures of his personality. The author of the book under review is not much swayed by emotion which might have led to the sacrifice of accuracy and veracity. But one cannot help feeling that, when the literature on the subject has increased considerably, there is need for a more thorough probe into, and a more critical approach to, the whole problem than has been attempted in this political biography.

The book consists of thirteen chapters divided into four parts. The four [parts are 'Political Biography', 'Gokhale at Work', 'Political Ideas of Gokhale' and 'The Retrospect'. In the first part, there are four chapters, the first three dealing mainly with Gokhale's life-sketch and the fourth, 'The formative Influences', with the impact of the family, the grill of poverty, influence of education and the impact of Tilak and Agarkar, Dadabhai Naoroji, D. E. Wacha, William Wedderburn, F. G. Selby, G. V. Joshi and M. G. Ranade. Under the second part have been included chapters 5 to 10. In chapter V the problems discussed by the author are the absence of equable arrangement, the Royal Commission and its terms of reference, Gokhale as a representative and his views or the machinery of financial control, on the progress of, and British apathy to, education, Gokhale's statistical analysis, provincial versus imperial expenditure the manning of the services—A European monopoly, Railways and extravagance, and Gokhale and the Minority Report. In chapter VI he deals with Gokhale's role in the Bombay Legislative Council, 1899-1901. In the next chapter he deals with his role in the Imperial Legislative Council, 1901-1915. In chapter VIII on 'The Problem of Indians in South Africa', he traces the beginning of the stigma and Gokhale's reactions, his role in South Africa for the emancipation of Indians, and Gokhale as the mediator and reconcilor of the problem. Chapter IX deals, in great detail, with Gokhale's joining the Indian National Congress in 1889 and his vigorous work in activising the Congress. In the last chapter of Part II, Gokhale's quest for spiritualization of public life and the Servants of India Society and its work have been discussed in detail. Part III of the book covers chapters XI and XII where the author has discussed Gokhale's political realism, the socio-religious reform movements of the 19th century, Gokhale and the liberal mould, the moral purpose of British rule, loyalty and Indian nationalism, the gospel of triple conciliation, self-government within the Empire, caution, gradualism and constitutionalism, boycott *versus* swadeshi, on free trade and protection, his reform proposals and the Morley-Minto scheme, minority representation, and his request of Provincial Autonomy, 1915. In the last part of the book consisting of the last chapter on 'The Summing-up : An Assessment', the author has evaluated Gokhale's political pilgrimages, his role as a witness before the Welby Commission, his struggle against racism, his politics and his place in modern India. To quote him, 'Gokhale handed down to Gandhi the legacy of spiritualization of public life, unity of means and ends, secularism, a deep-rooted sense of national mission and faith in peace, justice, conciliation and progress.......Nothing, perhaps, can sum up the place of Gokhale in the history of modern India better than the fact that the Gandhian legacy in part belongs to Gokhale.'

Though the author's assessment of Gokhale as a politician and a political thinker, his unique personality, combining rare qualities of moderation and courage, originality and adaptability, is quite readable and praiseworthy, yet in his anxiety to bring to the fore the real Gokhale, he has made some unwarranted remarks about his contemporaries and thus rather too much glorified his hero. The author's high praise of Gokhale runs : "Gokhale did not bequeath political treatises to posterity but his whole life agglomerated the essential syncretization of the courage of his convictions, consistency of values and the moral force of his intrinsic spirituality. His life was an institution and therein lay the matrix and the mould of the efflorescence of a self-effacing personality." Though Gokhale has, no doubt, become for us a national hero and we tend to accept his statement at face value, yet research students must now attempt to probe into the motivations—personal and environmental, ideological and material—which impelled Gokhale and made him the force that he was. As R. C. Majumdar has pointed out, history has no respect for persons. The whole work is more descriptive than critical. The author's style of narration also seems to be Johnsonian throughout. But our expression of dissent in regard to certain details and style does not detract from the excellence of this work. It contains much useful information which the author has collected from published sources both in English and Marathi, a vast collection of Gokhale's manuscripts, documents and official materials at the National Archives of India. The excellent get-up and modest price as well as a rich Bibliography and an Index are other features of the work under review that make it a desirable possession of all lovers of history and politicai science. The book is not altogether free from printing mistakes.

D. Awasthi

RAO TULA RAM—A HERO OF 1857 By K. C. Yadav. Rao Tula Ram Smarak Samiti, Rewari. 1965. Pp. 1–95. Rs. 8.

The author of the present work has attempted to give an account of an important leader of Hariyana, Rao Tula Ram, who played a prominent role in the uprising of 1857. In this work he has brought to light the life and work of this hero.

The book is divided into seven chapters. The first chapter gives a detailed account of the ancestry and early life of Tula Ram. The author has built up this chapter mainly on the basis of an Urdu book *Ābhīrakuladīpikā*, written by Man Singh, who was Bakshi of Rao Tula Ram and also his companion in his wanderings In India. He has also utilised other published and unpublished materials. In chapter two he describes as to how Tula Ram, after receiving the first hand information of the Delhi crisis on May 12, 1857, from his cousin Gopal Dev, joined the uprising of 1857. In this chapter he has also traced Tula Ram's military arrangements, his police administration, the various plots to disgrace him, his help to rebels at Delhi and the British officers feeling afraid of his power. In the third chapter he has traced the events leading to the battle of Narnaul. In this connection, he has traced the movements of Brigadier-General Showers and Colonel Gerrard in Rewari and Kanound against Tula Ram, the collection of combined forces of the Ahirs, Ranghars and Mewatis and the forces of the Nawab of Jhajjar cammanded by Tula Ram and Abdul Samad Khan and finally the battle scenes of Narnaul. After this, the writer has taken up another interesting aspect of Tula Ram dealing with his flight in disguise to Rajasthan and Kalpi, his visit at the court of Nana Sahib, his winning of Tantiya Tope's confidence and finally his meeting with Sayyad Jamal Ali Khan, a Jagirdar of Safedon. All this has been discussed in detail in chapter four under the heading "Four Years' Residence and Disguise in India". Chapters five and six give a vivid description of Tula Ram's visit to Iran and his entry into Afghanistan and later his death. Both these chapters are quite interesting and revealing and the account of Tula Ram, as given in both these chapters, gives an idea of how unbending and unbendable he was for the Britishers. In the last chapter of the book the author has given a brief account of the principal associates of Tula Ram like Gopal Dev, Kishan Singh, Har Sahai Tara Chand, Bhan Partap and Abdul Samad Khan.

There are ten Appendices in the book, in which the author has given some important *sanads*, petitions, letters, *firmans*, genealogy and a statement of salary to the officers of Tula Ram's army, *etc.*

The book, on the whole, is a valuable contribution to Indian history. The style of presentation is scholarly, lucid and engaging. The language is not full of unnecessary embellishments. But for a misprint here or there, the printing is good. The Bibliography at the end will certainly prove to be of great use to those interested in further study of the subject.

D. Awasthi

MARATHA GEOPOLITICS AND THE INDIAN NATION By G. S. Singh, Manaktalas, Bombay. Pp. 204. Rs. 27.

The author breaks a new ground by attempting a politico-economic study of the geography of an important region which has occupied for some centuries a distinctive place in the history of the vast Indian subcontinent. His work is a welcome contribution to the largely neglected field of regional studies in the country. Far from bemoaning the baneful effect of the linguistic reorganization of the Indian states upon the unity and solidarity of the country, he sets out, on the contrary, to enquire into the historical evolution of the Maratha 'sub-nation', the perspective of development before it and the contribution it can make to the strength and unity of India. He has also made a critical evaluation of the factors of unity and disunity of the geopolitical area of Maharashtra. Linguism emerges from this study not as a sinister force harmful to national unity and solidarity, such as some people believe, but as something which holds out a great promise for the future of Indian unity by putting it on firmer grounds. A unity thus forged through a proper recognition of the regional personalities of the various peoples of India evolved during the course of history will be much stronger than any unity imposed from the above through its ruthless suppression. K. N. Katju, in his foreword to the book, has very rightly described the linguistic reorganisation of India as 'a matter of utmost necessity for preserving and strengthening the unity and integrity of India as a whole'.

Singh begins his book with a brief account of the ethnogenesis of the Maratha people and a description of their land. 'The fact', writes the author, 'of this area being tied together by a common history, a language and protected by natural barriers gave Maharashtra a sense of unity.' This sense of unity received strength by the emergence of a powerful Maratha State. The Marathi language acquired the Devanagari script and developed its own literature by the 9th century A. D. The Yādava kings used this language in their court in Deogiri. Religious movements further enriched the language with many devotional writings. One only wishes that the author could have dealt with the important contribution made by the *Bhakti* movement to the ethnogenesis of the Maratha people at greater length. But he touches upon it rather casually. It was precisely the period when merchant capital was beginning to develop in the womb of an agrarian society which had started crumbling under the onslaught of the revolts of peasants and artisans in the towns. The emergence of town economy and the new social classes like the traders and artisans which took a leading part in the spread of the *Bhakti* movement also helped the ethnic development of the various peoples of India by further consolidating them.

The Marathi language, though it lost its use in court under the Bahmani Muslim rule, still continued to develop through these religious writings. This continuity was impaired in the chaos that followed the disintegration of the Bahmani kingdom and the appearance of many principalities in its place. The rise of Shivaji, however, retrieved the situation in the 17th century and Marathi again became the court language. The struggle of the Marathas against the Mughals and their fight against the British later served to further strengthen the national consciousness of the Marathas. Even after the Marathas had ceased to count as an independent political power, their ethno-cultural evolution was not discontinued. It was particularly promoted by the development of the modern means of communication and transport under the British rule and the rise of capitalist relations. Poona, Bombay and Nagpur became the chief seats of the cultural and political revival of Maharashtra. The achievement of independence only accelerated this process and linguism attained the proportions of 'sub-nationalism'.

It is difficult not to agree with the author about the rationale behind the reorganisation of the state of Maharashtra. 'No cohesiveness worth the name is possible without socio-cultural affinities.' Language is the essential basis for the progressive unity of a people. Besides, an economically backward country like India needs popular participation in the plans of development which cannot be ensured until a linguistic reorganisation of the administrative units is carried out.

The various post-independence phases towards the realisation of the state of Maharashtra in 1960 have been lucidly summed up by the author.

Chapters IX to XIII are exclusively devoted to a geographical and economic study of the region of Maharashtra. The state is less agriculture-oriented than the country as a whole. As against 83% population of India engaged in agriculture, the percentage for Maharashtra is 70%. As regards the per capita income, Maharashtra fares better than the per capita income for the whole country (Rs. 278 as against Rs. 254 for the latter). After West Bengal it is the second most industrialised state in India. Lest an impression of evenly spread development should be given to the readers, the author does not fail to draw their attention to the lop-sidedness of the regional economy of Maharashtra as evidenced by the preponderant weight of the Greater Bombay in it. The Greater Bombay with only 10% of the population of the state has over 44% of the registered factories, consumes 68% of the total power generated in the state and employs two-thirds of its industrial workers. In irrigation also the state is very backward, the ratio being 1:3 in comparison to the national figure.

The book also contains an analysis of the factors of disunity in the state which lie mainly in the diversity of historical foundation. The

Marathwada sub-region has lagged behind in education and industry because of its inclusion for a long time in the Nizam's dominion where it was not treated well. There is then the old antagonism between Poona and Vidarbha which has its origin in the Bhonsle-Peshwa rivalry. This is at present largely psychological and the economic integration of the various sub-regions is bound to eliminate this unhappy hangover from the past. Konkan topography of sharp physical distinction also presents an obstacle in the way of closer integration. The greatest obstacle is, however, the economic imbalance between the sub-regions of Konkan, Marathwada, Deccan and Vidarbha. But these obstacles are not such as cannot be surmounted. One has only to be on the alert against them and there should be a careful planning for integration.

The author is not swayed by Maratha chauvinism in supporting the claim of Maharashtra to the Belgaum Taluka and Haliyal Taluka in Mysore. They are barred from merging in Maharashtra, as they are the administrative headquarters of a non-Marathi land in between. The author's omission to deal with the problem of Goa's merger with Maharashtra is regrettable. The author also fails to account for the fact that the so-called champions of Maratha and Marathi nationalism were also the advocates of *Hindu-Pada-Pādashahi* and not content with their hold over their land, which is a geographical unit, longed to be in control of Delhi, the metropolis of northern India, the symbol of Indian unity. In fact, some of the leading Maratha leaders thought more in terms of India as a whole than of their own region or state.

Devendra Kaushik

AN INTRODUCTION TO DEV DHARMA By S.P. Kanal. Dev Samaj, Moga, Panjab, 1965. Pp. 122.

The book in question is an expository thesis on the psycho-ethical teachings of Dev Atma, the founder of Dev Samaj. The author has tried to put forth Dev Dharma as 'a new cultural phenomenon' and has taken great pains to synthesize the religious ideals of Dev Samaj with modern humanism. The book is quite exhaustive and lucid in style. There are three chapters devoted to the biography of the founder of Dev Dharma, who, according to the author, is the founder of the 'science of moral and spiritual laws of soul'. The biographical portion has been written in a devotional spirit, but the author has used the Occam's razor where a detailed and elaborate comparison was needed with the contemporary ethico-religious and social movements of this period. In the author's own words, the Dev Dharma is the application of scientific method in the field of religion and the book is a successful attempt to prove this contention.

Giving the origin of Dev Samaj, the author has brought it somewhat closer to Brahmo Samaj which was a reformatory movement of the contemporary period with the exception that Brahmoism was more theistic whereas Dev Samaj was based on purely ethical foundations. The author delineates another important aspect of Dev Dharma that it made moral life central and crucial to the religious life of man (page 31). Ethics was based on reason rather than on mysticism, but numerous passages have been quoted which show the influence of Nānak and Kabīr, *etc.* At another place the author quotes the founder of Dev Samaj that he could accept old or new principles only after putting them to scientific tests. The movement started in 1895 when many socio-political movements under the influence of the scientific thinking of the West were taking shape and this reflects on the significance of this movement also.

Three other chapters are devoted to Biology, Psychology and Pathology of human soul wherein the author shows that "There can be religion without God, but there cannot be religion without soul" (page 41). Dev Samaj, therefore, is a religion without God. At various places the chapter is full of the biological conclusions of the theory of the evolution but with the exception that "the human life-force, *i.e.*, soul, is not convertible into the life-force of a rabbit" (page 44). There is reference to environmental interactionism, the naturalism of human soul, the ultra mundane ideals and the denial of transmigration (Chapter 5). So far as the question of psychological nature is concerned, the author shows that Dev Atma, the founder of this religion, gave a voluntaristic interpretation of soul and, in making the altruistic motivation a primary motivation, came very close to the Buddha and Christ. The chapter on the pathology of soul is an exposition of Dev Atma's concept of good and evil (*Pāpa* and *Puṇya*) in which the author has, in a very convincing style, proved that there are 'low loves' which constitute the '*Pāpa Prakṛti*' or pathology of human soul (page 57).

Since the author has tried to base the teachings of Dev Atma on scientific conclusions and humanistic values, he has well refuted the concept of traditional forms of worship and has concluded at least in two chapters, that a man lives religion only when he lives an altruistic life in the service of humanity.

The last four chapters of the book are devoted exclusively to the social, intellectual, moral and spiritual culture of Dev Samaj, respectively. As is expected in such books, the author has selected the principles of Dev Samaj, enunciated in their religious code *Dev Shāstra*, written by the founder of this religion. The treatment of the author shows that it is more a tribute paid by a devotee to the founder of his sect than a comparative study of the various moral ideals expounded by religious reformers of his age.

The book starts with a clear mission to put before the world the teachings of a particular movement and if the book is read with the same devotional sense with which it has been written, it gives an idea that the author has succeeded in his mission to a great extent. But unfortunately he has not been critical in his approach to the *Dev Shāstra* and seems to have taken it as gospel truth in the moral history of world. Comparative studies are greatly needed to-day to bring East and West, and the ancient and modern values together. We, however, agree with the author's point of view that the world to-day needs ethical living rather than a blind faith in God's authority and the moral teachings of Dev Atma can be of great help to us especially in the way in which the author has presented them to us. We hope the book will get the recognition it deserves.

H.S. Sinha

FROM MIND TO SUPERMIND (A COMMENTARY ON THE *BHAGAVADGĪTĀ*) By Rohit Mehta. Manaktalas, Curchgate, Bombay—1. 1966. Pp. 8+202. Rs. 20.

The *Bhagavadgītā* is a source of perennial inspiration both to the sages and the savants. So it has been explained and commented upon in different centuries according to the needs of time and clime.

Rohit Mehta is a new commentator and a very lucid one. His personal studies, which are extensive and profound, are primarily in the fields of Psychology, Philosophy and Science. His approach towards the *Bhagavadgītā* is fundamentally psychological. The modern man has, no doubt, gained knowledge, but he lacks wisdom. Unless he can transform knowledge into wisdom, his future and the future of the entire race is dark and dismal. Man needs today, above everything else, right philosophy of life. The various conflicts have grown into such intensity that man finds it hard to resolve them and to gain peace of mind and tranquillity of self. 'The teaching of the *Gītā*', according to the learned commentator, 'leads Arjuna, step by step, from distraction to illumination, from the mind that is caught up in the pulls of desire to the mind that is illumined by the light of *buddhi*. In other words, it leads him from Mind to Supermind. The creation of an integrated individual—*yukta*—is indeed the purpose of the intensely dynamic message of the *Gītā* (Introduction, pp. V-VI).

With the progress of civilisation, the modern man at present is besieged with great inner conflict and it is this conflict which has caused the utter disintegration of his psychological life. The disintegration within has caused unhappiness without. So, for teaching the inner integration, the philosophy of the *Gītā* possesses the highest value. The *Gītā* expressed its precious philosophy in the pithy aphorism—योगयुक्तो भवार्जुन (VIII. 27) : 'O Arjuna, be firmly united with *Yoga*'. This statement has been variously explained by the commentators. This *Yoga*, according to Śaṅkara, is *jñāna yoga* ; according to Rāmānuja, it signifies *bhakti* and according to Lokamānya Tilak, it denotes *karma yoga* ; but according to the present commentator, it reveals a harmonious combination of all the three *yogas*. Because man, as he is mentally constituted, cannot find the complete development of his personality by taking recourse to a single path to the exclusion of the other two, the learned writer emphasises a harmonious organic synthesis of all the three to form what he terms 'an integrated personality'. So, according to the author, the philosophy of the *Gītā* is the philosophy of integration.

The learned writer has explained the main topics of the *Bhagavadgītā* from the beginning to the end from his own angle of vision and has given a very clear exposition of his fundamental thesis in a language marked with clarity of thought and conciseness of diction. Mehta possesses a fascinating power of drawing clear distinction between subtle ideas and similar expressions.

He says, "Knowledge is arrived at as a result of operational activities of the mind. The acquiring of knowledge is a gradual process. It is a collection of parts to which the mind sometimes gives a framework of synthesis through the process of abstraction…………while knowledge is a process of gradual accumulation, wisdom indicates sudden awakening. Wisdom is the perception of the whole even as knowledge is the seeing of the parts. The perception of the whole is always sudden, not split-up in time-succession" (p. 75).

Subtle is the distinction Mehta draws between Loyalty and Devotion—

"Loyalty and Devotion are two different things. Loyalty is to the known—but Devotion is and can be only to the unknown. Devotion pre-supposes a sense of humility not a mere humility of behaviour but a humility of being" (p. 94).

Some of his explanations are really arresting and attractive on account of their originality and deep suggestiveness. Following the dictates of the Upaniṣadic seers, the *Gītā* at the close of the eighth chapter explains two types of path : (a) the *Devayāna* (called *Archirādi mārga* in the Upaniṣads) and (b) the *Pitṛyāna* (called the *Dhumrādi mārga* in the Upaniṣads) out of which the first leads to the realisation of *Brahma*, while the second leads to the meshes of the world. The learned commentator explains this theory of the Dual Path in a manner at once reasonable and convincing.

Likewise, Mehta's exposition of the *Vibhūti Yoga* (*Gītā*, X chapter) is undoubtedly original and reveals his knowledge of the Greek philosophy.

He points out similarity between the *Vibhūti* of the *Gītā* and Plato's *Archetypes*, Plato maintained that behind all chairs there is the Idea of chairness which gives birth to all the chairs of the past, the present and the future. All manifested chairs approximate to the Idea of Chairness and as evolution proceeds, this approximation draws nearer and nearer to the Idea. The *Vibhūti* of the *Gītā* represents that very Idea. The Himalaya is taken to be the *Vibhūti* of Śrīkṛṣṇa among the immovables (स्थावराणां हिमालय : *Gītā* X, 25). It implies the Idea of immovableness to which the immovable objects closely approximate in their evolution (p. 100). The commentator follows the same trend of exposition in the whole of this chapter. The reviewer finds this explanation quite original and revealing.

It is indeed regrettable that the erudite commentator has not explained at some length the conception of *Puruṣottama*, the main topic of the XV chapter of the *Gītā*. His passing explanation of *Puruṣottama* (pp. 146–147) is not convincing at all. It is not evident to the reviewer whether Mehta equates *Puruṣottama* with *Brahman* or whether he thinks its conception to be higher than that of *Brahman*. His brief explanation does not throw any light upon the solution of this problem which has engaged the attention of commentators from Śaṅkara onwards. In this brilliant work one misses the exposition of the *sādhanā* aspect of the *Gītā*; how to gain an integrated personality is the problem of problems according to the learned writer, but the subject, though touched upon incidentally, calls for a closer analysis and a fuller treatment in a separate work. The reviewer believes that Mehta will add a full chapter for exposition of the practical teachings of the *Gītā*, as he has so brilliantly done for the theoretical side of the *Gītā* philosophy.

We thank Rohita Mehta for this brilliant commentary on the *Bhagavadgītā* and hope that the book will be appreciated by a wider public and by a larger number of the *Gītā*-devotees.

Baldeva Upadhyaya

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'Indological research has developed so rapidly in various countries that it is practically impossible to keep track of all such works. Hence, the effort of the Indological Faculty of Kurukshetra University to publish a bi-annual journal on such works carried out in India and outside deserve attention......the journal will undoubtedly serve an useful purpose.'

—B. L. Ogibenin

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